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Start with our next issue, Volume 5 Number 4 (right), our cover story on ALIEN star Sigourney Weaver. Her current role as Ripley, the ALIEN avenger, has earned Weaver celebrity as one of the few women linked to the Sci-Fi Genre. Our exclusive interview with Weaver in Czechoslovakia on the set of SNOW WHITE IN THE BLACK FOREST highlights her role as the evil Black Widow. Notes Weaver, "Frankly, I'm not offered many parts where I can just be a plot, cut and out sex goddess. I really do look fabulous as the Wicked Stepmother, if I do say so myself."

Also in the same issue, our preview of Talia Boto as VAMPIRELLA, a peek at the Showtime TV-movie-cum-series pilot, plus a revealing look at Heather Graham Perkin, the star of SHERMAN DOKS, and a delectable profile of ESCAPE FROM NEW YORK's Adrienne Barbeau. Order now!

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CRUE

I'm writing in regards to your Pamela Lee interview (FF 408). Her husband, Tommy Lee, is not a singer but a drummer for Motley Crue. And he did not do a cover of a Crue song. Actually, *Planet Boom* is a solo effort! It originally appeared on the special release Crue album, *Quarterly*, a song that Tommy made of drum loops from when he was getting his drum sounds for the last Crue album. *Planet Boom* had no outside input from the rest of the Crue!

Gypsy
c/o Skin n' Bones
Beas, ID

MOUSE TRAP

Last month, prompted by reports in FF (47), I went out and purchased a copy of Take 2's interactive RIPPER (CD-ROM) game—somebody I intend to buy a computer.

FF 4-8 mentioned the sale of a mouse pad, illustrated with a cheesecake photo of J.J. North, that was sold through Lasting Images (Cherry Hill, NJ). I figured, "Hey, I work about 5 minutes from the company's address—why not spare myself the postal expense, and make a personal appearance during my lunch break?" The problem there seems to be no such address as 100-A3 Springdale Road! The numbers run from 100 to 2590, with no 100 in sight! Lasting Images is also unlisted in the phone book. Is this an April Fool's joke? I decided to take the advice of Vladimir, my Russian co-worker, and "be send money." If anyone can prove that the company or its "limited edition product" exists, I'd be interested in hearing about it.

Henry R. Kujawa
Camden, NJ

[Readers, who have purchased memorabilia from Lasting Images, are expressing elation not only with the company's expedient service, but the "seals customers" designed for their products. The inevitable verdict: Lasting Images is superior to their competition." Regarding the slowness of a geographical location, we contacted correspon-

ny president Jeffrey Marks.

His reply: "The address of Lasting Images (100-A3 Springdale Road, Suite 267, Cherry Hill, NJ 08003) is actually a Mail Boxes Etc. store, located at the Shoppes (a mall in Holy Avenue). I do not keep a studio, since I'm a location photographer. My telephone number is my home phone number, and is subsequently unlisted, generally, my phone communications are limited to distributors or merchants involved in the trade." Lasting Images' latest project-in-development "An animated, 3 1/2 x 5 full-motion trading card of Julie Strain, contained in a presentation case, with a numbered certificate of authenticity." Collectors better press the peddle to the metal: "the supply is limited to only 2,250 pieces."

ELIZABETH KAITAN (54)
Annals Kaitan's profile of Liz Kaitan (51) was excellent—and long overdue. What a bright and beautiful woman she is! I produced VIRTUAL ENCOUNTERS, which Liz carried single-handedly. My only problem with Liz is that she compared me to Antonio Banderas—and I'm far better looking than Banderas! Liz, thanks for the compliment—but I think it's time to have those beautiful, blue eyes checked!

Pat Siciliano
Las Angeles, CA

PAM'S PROPHECY

Though reporters wrote valentines for Pam Lee's debut in *BARB WIRE*, only Dan Scapperotti's profile (51) was on target; paralleling Pam with other TV ingenues who detoured to feature films, Scapperotti's speculations turned out—unfortunately—to be true. Even Pam, somewhat defensively suggesting the "response to *BARB WIRE* will be better in Europe," seemed to predict her movie's boxoffice flop in the States. But anyone smug enough to think that Ms. Lee's 15 minutes have expired better think again. Remember, Farrah



Pamela Lee's celebrity secures the "15 minute" circumference.

Fawcett departed from the successful *CHARLIE'S ANGELS* to make not one, but a whole string of commercial disasters. She not only survived, but won an Emmy. Pam Lee just needs a vehicle that upstages the pyrotechnical dept.

Bill Hickman
New York, NY

BEAM ABOARD SOME COPPERTONE AND A COUPLE OF SIX-PACKS...

Considering FF's balance of food-for-thought (pent) and mind candy (pictorial spreads), here's a suggestion for the latter: What I'd really like to see is a special STAR TREK swimsuit issue, one with Michelle Forbes, Gates McFadden and Marina Sirtis of the NEXT GENERATION; also, Terry Farrell and Nana Visitor (after her baby is born) of *DEEP SPACE NINE*—and let's not neglect the female cast of *VOYAGER*. Finally, in my opinion, the likely candidates from the movie spin-offs would be Robin Curtis and Kim Cattrall.

David R. Wood
Knoxville, TN

[We'll work on it, David. Meanwhile, an interview with Ms. Cattrall is scheduled for

next issue.]

EQUAL TIME

I greatly appreciate your fine magazine, what with its equal time ethics, i.e. interviewing A-movie stars as well as less mainstream actresses who "sell it like it is" about the industry (especially cugged the enlightening conversations with Griffin Drew and Tammy Farka). Some questions: When will Cristina Turner's movie, *ARRANGED MARRIAGES*, be released? And whatever happened to Lina Romay, the European diva of Grand Guignol (*BAUBLED WIRE DOLLS*, *THE BARE BREASTED COUNTRYMEN*, *EROTIKILL*, et al.)?

Scott Leslie Weidman
Modesto, CA

[Ms. Turner notes, "ARRANGED MARRIAGES" is in its editing stage; the film probably won't premiere until late summer or fall." You'll have the opportunity to personally address your inquiries to Lina Romay; the actress will be among the guests at the Chiller Theatre convention, scheduled for October. For further info, write P.O. Box 23, Rutherford NJ 07070.]

FAN CLUBS

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BY CATHERINE GARSON

●Crusing the Internet? Head line, beam-on the sexy Sci-Fi Girls. Meet the saucy cast of the "virtual reality" thriller, *GAME OF PLEASURE* (see pages 6 and 62), including Stacy Laine, Jennifer Huse and Melissa Ingram.

You'll also be connected with FF cover woman/bentford Menon Kelley and genre bombshells Terri Panko, Trisha Gerold (page 7), Cristina Turner, et al. Download photos, peruse career updates, lee questions and check-out the inventory of collectible merchandise. This web site is your open window to communicating with the only east coast actresses who are exclusively linked to sci-fantasy entertainment. Tap-in the following address—<http://chelewee.ion.com/Arch/00v000>

●Fans of art virtuosos Boris Vallejo and Julie Bell are invited to peruse their web site for developmental renderings and the sale of original renderings—<http://chelewee.ion.com/Arch/00v000>

●I'd like to share the following phone message from actress Nikki Fritz: "Boreheads! Last issue [3-1] you quoted me as saying 'actress Wendy Schumacher is an incredible makeup artist.' READ MY LIPS! Wendy is an incredible professional of cosmetic arts. This fact came to me in David Schellinger's read blackboard, so you owe me. Be sure to plug my web site, Real DVE, the west coast repository of sci-fi femmes. We're debuting the Merchandising Page in July, it's our comprehensive checklist of movie memorabilia (photographed posters



Scorpio's Scorpio Pictures is preparing a film adaptation of *Widow*. Next stop, ending the title role.

and photos, risqué videos, computer diskettes w/ personalized images and sound clips of your preferred actresses). And consult our B-movie database for comprehensive profiles of players, producers and directors. Our slogan, "If you don't see it, ask—and we'll find it!" <http://www.widow.com>

●It may be summer '96, but we've already concluded that *Pin-Up Girls 1997* is one of next year's sexiest calendars. Model/actress Petra Verheke has assembled breathtaking photography of your favorite centerfolds and starlets—Julie Strain, Sherrin O'Brien (FF 4-3), Britney York (aka Alison Armitage, the bikini-clad avenger of *ACAPULCO HEAT*). Gavin DeVoequez (SUN3), et al. A total of 12 sumptuous photo renderings stress torted cheese cake. Each huge (11x24) pin-up is mounted on glossy, high-quality paper, to be

easnet, Pin-Up makes competitive calendars look like chugsters just away. Send \$14.95, plus \$4.95 shipping/handling, to Pinup Girls 1997, P.O. Box 10134, Beverly Hills, CA 90213. Or submit your order, toll free, by dialing 1-800-PINUP-97.

●Mushashi Enterprises, creators of sterling U.S. and Japanese sculptures, would like to address the following question to FF readers: "Which specific actress would you like to see embodied as a model of art?" The company, preparing to launch "6-inch replicas of famous females," is polling collectors for concepts. One executive teased, "We're seriously thinking of recreating, in plastic, the image of Julie Strain from her FF 3-2 front cover. That one is in serious demand! Collectors want female predators—bikinis and weapons—so we've considered, as one example, a plastic rendering of Michelle Bauer wielding a chainsaw. Other model/art prospects include J.J. North as her 60-Foot Centerfold, Barbara Crenington in a RE-ANIMATOR panorama, Selma Hayek as her FROM DUSK TILL DAWN character, and many others. We'll let your readers decide." So what are you waiting for? Submit your vote to Mushashi Enterprises Inc., 2613 South 30th Street, Milwaukee, Wisconsin, 53215.

●Bellmore's Scorpio Pictures (see page 6) has purchased the option on *Widow*, from Ground Zero Comics, for film adaptation. The comic book character, created by Mike Wulfer, is a sexy bad girl who's embodied in a genetic accident involving the fusion of human



Nikki Fritz (see inside front cover) invites you to her web site, *Real DVE*, for B-Queen data and merchandise.

and encephid DNA; as a result, she metamorphoses into *Widow*, a gorgeous but lethal alien (hey, if she's part-spider, she must have great legs... lots of them). According to Scorpio exec Kevin Summerville, "This movie will have a dark, emotional feeling like Cronenberg's *THE FLY*, but, at the same time, it'll have that sense of comic book fun that prevailed in Sam Raimi's *DARKMAN*."

●You're truly in planning a wingding of a party? Just received my video copy of the *HEAVY METAL* movie—specifically, the director's cut of the animated 1981 release *Heavy Metal*? The gang's all here, including Captain Stern (so beautiful, so dangerous) and Taarna (my childhood idol). The video debut of this revamped version, scheduled to debut on June 4th, follows hot on the heels of a limited theatrical release. "There are many new merchandising tidbits available through *Heavy Metal* magazine," explains Marc Lussier, executive assistant to publisher Kevin Eastman. "Although Kevin has been very busy with *PUNK-II* (FF 4-4), the sequel to the *HEAVY METAL* movie, he's made it a priority to support the *HEAVY METAL* home video release with collectible posters, T-shirts and a 'Metal

continued on page 62



Cristina Turner, the latest addition to Andy Stiller's *Sci-Fi Bentford* repository, has been cast in Westwood Studios' interactive *BLADE RUNNER* game. Fans may communicate with Turner via the Sci-Fi Girls web site (see above).

F A T A L E

●Paramount Pictures, launching their adaptation of Howard Stern's *Private Parts*, consulted *FF* for casting suggestions related to supporting roles. Shooting had been scheduled for New York locations, hence, the producers pushed for "local talent." We pitched a role to *FF* cover woman J.J. North, who was photographed for Stern's book, however, North declined because she had already committed to a multitude of L.A. projects. But North's friend and frequent co-star, Theresa Lynn, was cast as "The Orgasm Girl." More info next issue.

●Though she announced her retirement last year, Michelle Bauer—who more than qualified for this issue's Sexiest List (see page 23)—is renewing her career. Bauer, however, is discriminate about her choice of roles, she's specifically looking for film characters that show more depth than skin. "Producers have unintentionally complied with Bauer's reservations. 'We had already cast EXOTIC HOUSE OF WAX when Michelle came to see us,' recounted a Surrender Cinema executive. 'But, she was so damn effective when she read for us, that we tailored a role for Michelle.' She slipped on a bikini only for our *FF* shoot [pages 28-30]. For *WAX*, she applied her flawless comic timing to a role as an arch conservative."

Bauer's next project is a sci-fi thriller titled *LIFEFORM*, which producer/director Donald Fierman describes as "a cross between *SPECIES* and *RABID*." When we found out that Michelle was searching for roles that scotched on skin, we were psyched. We asked her to play the pivotal role of a scientist. It's a straight, dramatic role—not TSA. Michelle is often cast in parts that lie-in with burlesque, and while she admittedly looks hot, those "more physical" roles denied her the dramatic material she deserves. We're all glad she's turning on her talent!

Incidentally, Bauer will be promoting *DEMENTED*, her 1993 film noir thriller, at this year's VSDA (Los Angeles, July 10-12). But all ahead, she'll be attending the Richfield Video exhibit for only a single day.

●Barbara Leigh, *FF* cover woman (4-3) and former *VAMP!RELLA*, is writing her memoirs. She hopes to apply the finishing touches to her recollections, which include some close encounters with Elvis Presley, "by the end of this year."

●**GAME OF PLEASURE**, the Maryland-based sci-fi thriller, started production last summer but was postponed as a result of "an injury inflicted upon the leading lady that was unrelated to her role." Last month, shooting resumed with an entirely new cast. Producer Kevin Summerfield describes the film's premise as "modern technology opening Pandora's Box. It concerns a computer virus that takes on a palpable form. It's a bizarre storyline but our company, Scorpio Pictures, prefers not to be pigeonholed." Among the players are cult celeb Mandy Leigh and newcomers Melissa Ingram, Stacy Linde and Jen-



Cherish, a veteran of adult cable series (*IRMAEYELLA*) and featured pic, describes *RESCUE* as her "most complex role to date. This time, I play the exact wife of a cheating husband."

nifer Huss. Ingram, founder of the Hampton Beach Bikini Team and winner of numerous swimsuit competitions, appropriately plays "the Fantasy Girl," her pivotal scene involves a computer abuser's "607 daydream."

The voluptuous Linde, whose goals are "to get married, have kids and an acting career," has posed for *Venus Swimsuit* and *Playboy* Lingerie. "I play a bimbo. It's a minor role but I arrived relatively late in the production. The producers were impressed enough with my performance to ask me with a character they've negotiated with Dark Horse Comics. That's all I can say, right now, except I'm not reading on my laurels. I just made \$22,000 from MVP Gourmet Steak-Cakes, my personal enterprise, at the Six Flags in Houston."

Huss, whom one crew member described as "an all-American beauty," debuted in *VAMP!RELLA*, a clever, very low-budget comedy. The film's central setting is—shades of *VAMP* and *PHOM DUSK TILL DAWN*—a striptease club. "Yeah, my character is an exotic dancer," admits Huss, "a-

okay, a stripper. But I refused to do nudity. See, my opinion on eroticism is not unlike my personal convictions regarding horror movies. Let's put it this way: one of my favorite genre films is *CURSE OF THE DEMON* [1957], a movie that's flawed only because there are a couple of scenes—which had been slipped-in over the director's objections—that actually show the demon as a tangible entity. The demon was more terrifying when it was left to your imagination. Well, the same thing applies to screen eroticism, sexy scenes can be tantalizing until you start to show everything. When it's all 'in your face,' the mystery—the very thing that generated that erotic intensity—has eroded."

Ironically, Huss is portraying a demon in the Maryland movie. "And it's not only *Unleash CURSE OF THE DEMON*, as physical experience is justified to contrast the computer's more glamorous manifestations," explains the actress. "I just like the challenge, shooting under 20,000 lamps of latex. I'm supposed to do a film in Hong Kong this summer, an action film—where I'll wear minimal makeup."

GAME OF PLEASURE will be covered in our next issue. In the meantime, readers can communicate with Linde and Huss via their fan clubs (page 4) and/or web site (page 5).

●It appears *Broadway Comics* illustrated *Fatale*, will be transformed into a flesh n' blood heroine. Naked actress Debra Beatty (*WITCHCRAFT VI*, *FF* 4-5), "I auditioned for the *FATALE* movie at Paramount. Wearing what I thought would be in character, I did a monologue that probed into *Fatale*'s more hostile psyche—believe me, I'm familiar with the comic book and I know she doesn't take any crap. I came pretty close miming the role, it was down to me and one other person. But they wanted somebody much more voluptuous, so—"

There's a little time to check out *Fatale*'s comic book origins before film is loaded into the camera. Feedback: an unlikely union between a model (Beatty) and a drag queen produce the *Fatale* offspring, who's named by a tough ex-Green Beret Jim Shooter. Broadway's editor-in-chief, notes, "We were all lead of the *Rainforest* female heroes who might as well be men. We figured we could do something cool with a 'bad girl,' in the sense that the focus is an attractive woman with whom we could tell a really compelling story, we made *Fatale* a story and character book instead of just a series of pin-ups slung together with a weak plot." Questions? Suggestions? Tap into Broadway's web—<http://bomies.net/broadway>.

Feeling left *Fatale*ly locked into women-to-printer rages, *Witch Beatty* is slated with her trademark role in *WITCHCRAFT VI*. In Debra Beatty, cast as ex-vixen *GYRUS ELLA*, showed limited *FATALE*, the film adaptation of the comic book.

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Angie Everhart, Bordello Vampire

THE SUPERMODEL, OUT FOR BLOOD IN THIS YEAR'S "TALES FROM THE CRYPT" MOVIE, ALSO SIZZLES IN HER "9½ WEEKS" SEQUEL.

BY DAN SCAPPEROTTI

The realm of femmes fatales is about to be joined by another member in the delightful form of Angie Everhart, the red-headed supermodel who arrived at last year's Academy Awards Ceremony on the arm of Sylvester Stallone. Following in the Satanic footsteps of genre icons Ingrid Pitt and Barbara Steele, the churlish Everhart earns admission to the netherworld as vampire queen Lilith in Gilbert Adler's **TALES FROM THE CRYPT PRESENTS BORDELLO OF BLOOD**. Universal has scheduled an August release for the black comedy.

Born in Upper Sandusky, Ohio, but raised in Akron, Everhart posed for pictures which her mother submitted to a local modeling agency. Though the subsequent offers were plentiful, they weren't always harbingers of things to come. "My first job," Everhart recounts, "was as a Care Bear in the mall, where I actually dressed up like a Care Bear and let children come and sit on my lap."

Her management's Chicago affiliate expanded Everhart's market, which included assignments for



BORDELLO OF BLOOD Angie Everhart transforms into the bloodsucking Lilith. "For the perfect scenes, I'd spend 4 hours in the prosthetics chair a day."

Elle magazine. "I worked a lot with Victor Skrebnicki," she relates. "He's one of the most wonderful black and white photographers—and one of the most famous."

Unable to contain her artistry, Everhart proudly points to her hands and proclaims, "I just painted my fingernails metallic green and they're real cool."

Upon completion of high school, Everhart headed for the Windy City. "I went to

Chicago for the summer and then I went to Milan," smiles Everhart. "I wanted to see the world so I started traveling. I just packed up and went by myself. I'm definitely an adventurous type of person. I've been around the world and traveled more than most people. I lived and worked in Paris for five and a half years. I speak French—I'd hope after five and a half years I'd be able to speak the language I did

a lot of TV commercials and magazines, everything that models do—runway—everything."

Beside working, how did she pass the time in France? "I dated a Frenchman," is her terse answer. "That was an adventure."

Returning from Paris, Everhart settled in New York where she perpetuated her celebrity as a model. But the profession failed to intrigue the young woman and soon she found a more inspirational endeavor.

Everhart's movie career ignited when she made a brief appearance in Arnold Schwarzenegger's boxoffice flounder, **THE LAST ACTION HERO**, as the Video Store Babe. "One of the execs at the studio saw me in New York when I was a model," Everhart explains. "He asked me if I'd be interested in being in a film. He told me there was a chance to do this really small thing. That's how it started."

In January 1995, she was cast in **JADE**, though the erotic thriller was a commercial bust, the experience prompted Everhart to resign from the modeling racket. "To date that was the most fun I've had on a movie. My character is a mysterious woman, but actually she's a high-priced



BORDELLO OF BLOOD: "Lick is the slyest 'Twins' vampire," explains former model Angie Everhart. "I put some of myself into the character," licks Her vamp prepares to strike with "the ultimate French kiss."



BORDELLO OF BLOOD "Dennis Miller is my love interest," notes Angie Everhart, "because he has a very special blood type. I perceive him throughout the film."

hooker who is dating the governor and politicians and very powerful men. She gets herself into a situation that was over her head and, in turn, got herself killed. It happened to be the goriest scene in the whole movie. They made my face all puffy and swollen and bloody, because the cops actually beat me up when they interro-

gate me. "I thought it was pretty cool. Instead of having to be glamorous I got beat up. My character gets killed when she's hit by a car—*boom*."

When she heard they were casting a second **TALES FROM THE CRYPT** picture, Everhart "read for the producers and the director. They thought I'd be a

great Lilith and that was it. She's the oldest 'living' vampire in **BORDELLO OF BLOOD**. Normally it's the male character who has all the strength in the film but, in this one, it's the female. Lilith goes around killing men and transforms women into vampires. Dennis Miller is my love interest because his character has a

very special blood type."

The cosmetic battering she endured for **JADE** was child's play compared to her daily 4-hour make-up regimen, during a 3-month shoot, as Lilith. "I had a ton of prosthetics," laughs Everhart. "I would spend four hours in the prosthetics chair a day when we had the goriest scenes—and an hour

Weeks ago Everhart's impudence with a **BORDELLO** customer may severely challenge MPAA restrictions. Todd Western Studios furnished the gruesome FX.

Corry Corbin, who portrayed a vampire exterminator in 1987's **LOST BOYS**, buys some time with Everhart, **BORDELLO**'s sanguinary rpm on Held Dates.



ANGIE EVERHART

"Normally, it's the male character who has all the strength in a vampire film but in BORDELLO OF BLOOD, it's the female. I go around killing men and transform women into vampires."

to take it off, with a couple of people working on me.

"The amount of prosthetics depended on the state my character was in. At one point, when my character just woke from the dead, the only thing on my face that was mine was the area in between my nose and my top lip."

John Van Vliet, the film's special effects supervisor, offers nothing but praise for the actress: "Angie was a delight to work with. They put her through this horrible makeup, and she was really a good sport all the way through."

At one point, it was decided to embellish Everhart's vampire with a lethal 18" tongue. Van Vliet describes the mechanical device as an appendage that "helps to deliver the ultimate French kiss."

The budding actress also had to learn the snags that sometimes modulate the pace of a film shoot. "Chris Sarandon plays a reverend," says Everhart, "and Lilith comes after him at one point, and then decides to just laugh him off. That was probably my most difficult scene because we had to reshoot it several times. They kept rewriting it, and changing the locations, and all the lighting went down one day."

Everhart gauges Gil Adler, the producer/director of *BORDELLO*, as "a lot of fun to work with. He was the producer on like 80 TALES FROM THE CRYPT television shows, so he's very in touch with how they should be made. It was quite interesting. Gil was always saying 'Make it internal, Angie. Make it internal.'"

The actress doesn't divorce herself from her

screen persona. "I have to bring part of myself to it; otherwise it wouldn't be real," she ponders. "There has to be some part of Angie there. I don't take Lilith or my characters home with me, but I certainly put in some of myself. I try to find something that will work, within myself, to bring out that character."

"We had a lot of reshoots on this film. We were up in Vancouver and then we reshot some of the stuff down in L.A. It's a little difficult to change locations and then you change crews; it's not the same people. That was a little difficult."

Her career reformation has kept Everhart busy. She just completed 9½ WEEKS, PART II, a sequel to the softcore 1986 release that united Mickey Rourke with Kim Basinger.

"That was a longer shoot," she recalls. "Basically my character, Lea, learns on role reversal. Everything Mickey Rourke does to Kim Basinger in the first one, my character tries to do to him. It all deals with the sexual fantasies of my character."

TRIGGER HAPPY: "I play the Angel of Death. I help the godfather, played by Richard Dreyfuss, by getting people to places where they can be bumped off."



Everhart greets former *SAYANYON* babe, Chris Sarandon, of the *BORDELLO*. Sarandon's previous genre work includes *Q & A* and the '86 remake of *THE ELEGANT*

Co-produced by Peter Hoffman, the English-French film was shot in Vienna and Paris. "It was wonderful going back to Paris as an actress, rather than a model," Everhart enthuses. "I'm much different then I was before. Acting is very internal and modeling is very external. You'll see a lot of models who want to show, and be places, and be a part of the in-fashion, in-crowd. Acting, I think, is the exact opposite. For me, anyway. It's not what you show of yourself, it's about what you show of the character. I wasn't like the nightclub-type person. I was really serious into my work. A lot of models are into the club scenes and stuff like that."

More than her previous films, Everhart is the center

piece of 9½ WEEKS, PART II. "We were working six-day weeks," she says, "and my character has all the dialogue in this film. I was working extremely hard because I'm new in the business. It's a little harder for me with the memorization. By the end of the film it was great, because I was able to pick up the pages in the morning and have it memorized by the time we started shooting. At the beginning of the movie, I would sit up at night—with very little sleep—and memorize my lines for the next day."

Does the actress get nervous being the focal point in the film? "Not at all," is her quick reply. "I'm a pretty big bam. I've been like that since I was little. I love attention. I love making people smile, making people laugh. I can make fun of myself. I have four older brothers, so it was easy to make fun of myself."

The role also offered Everhart a chance to stretch her dramatic aptitude. "I play a much older person, a very sophisticated, very successful clothes designer. To have that kind of sophistication usually comes to a woman with age. Luckily, I had a woman director, Anne Gorsuch (EMBRACE OF THE VAMPIRE, EP 8-4), so I basically watched her movements and her gestures, her postures and her

continued on page 60

CROW II ANGEL MIA KIRSHNER

"EXOTICA" STAR INSISTS THE SEQUEL TO BRANDON LEE'S SMASH IS "TOTALLY DIFFERENT" FROM ITS PRECURSOR.

By Frederick C. Sztein & Steve Biodrowski

Canadian-born actress Mia Kirshner is reminiscing on the path that earned her the role of Sarah in *THE CROW II: CITY OF ANGELS*: "When I was really young, around seven years old, I used to go to the library. My mom is an English teacher and she'd go mark my papers while I would sit in between the stacks of books and read every film book I could get my hands on. I would read about actors, actresses, directors, and I would watch old movies."

"When I was on the Universal lot recently," she continues, "—it was like, 'Wow! I can't believe I'm actually here after all this time, after all this pushing to be an actress, and all the arguing with my parents!' My parents want me to go to college to be a journalist. I feel really lucky. Just seeing the lights and watching the film crews work on a film like *THE CROW* is so exciting. I've always imagined myself here, but dreams and reality are often a different thing."

Nevertheless, the dreams of the 20-something actress are overlapping into reality. Upon examining her work in Canada's *LOVE AND HUMAN REMAINS* and *EXOTICA*, American producers prevailed upon Kirshner to lend her participation to *MURDER IN THE FIRST* and *THE GRASS HARP*. Now with her role in *THE CROW* sequel, Kirshner seems on the cusp of mainstream recognition—even if she risks men and dad's intolerance.



Canadian actress Mia Kirshner, whose *EXOTICA* role drew over, says *THE CROW II* "explores totally new ground I wouldn't have been interested in doing just a sequel."

Why did *CITY OF ANGELS* appeal to her? "I knew [director] Tim [Pope] was extremely committed to the project, as was Vincent [Peres]. I think there hasn't been a film like this before. I love the fact that it's altered reality, the set was lit with sodium vapor lights that makes everybody look like they're in this pre-Raphaelite period."

Mom's influence helped the actress appreciate the classical literature that apparently inspired much of *THE CROW II*. "I really liked the script,

and I thought it was very smart," she says. "I love this character, Sarah, so much; I thought it would be a challenge to play her. When I think of Sarah, I think of Ophelia in *Hamlet*. The story has a very dark, violent nature. It's like Edgar Allan Poe, like Dante and Shakespeare, particularly *Hamlet* and *Romeo and Juliet*."

"I should add that what also excited me about the film is that it's totally different from the first film. I wouldn't have been interested in [doing just] a sequel. I liked the fact that we were exploring totally new ground. This *CROW* delivers, but it also gives the audience so much more."

Sarah has lived quite a harsh life in the intervening years between the first and second *CROW*. Her mother died of a drug overdose; Sarah had her own heroin addiction on several occasions. Naturally, this morbid existence has externalized the heroine's dark side. "She's very delicate and fragile, but you'd never know what this girl has

been through," says Kirshner. "I think the thing with Sarah is she has an inner conflict trying to suppress the darkness and evil inside of her, and trying to allow the good inside of her to overcome the evil. But if somebody provokes her, she'll explode and fight back. She will stop at nothing to make sure that she is not hurt, or that her honor is not hurt. She's put into several situations where she's forced to defend herself with knives. I'm sure she's killed people in her past. I think,



"Sarah, my character, is a modern-day Ophelia," explains Kirshner. "She's fallen in love with Death, and Death is her lover." (Vincent Perez [above] replaced the late Ericador Lee as Aube)



at this point, she's no longer afraid of death. She doesn't care if she dies. She's not apathetic toward life, she's apathetic toward death."

One significant difference between *CBOW II* and its predecessor is that Aube, the avenging angel played by Vincent Perez, is not mourning the death of a lover, instead, he falls in love after returning from the dead. Of course, this prompts Sarah to be reintroduced, though Kirshner insists her

character transcends the obligatory plot function. "I would never minimize her by calling her the 'love interest.' I think that's typical of the action genre, and that's definitely not what I'm interested in. But there is a wonderful love story—very passionate and very sad at the same time. That also appealed to me: Vincent is such a good actor that I knew he would do a good job with this kind of compassionate, darker love story. [Working with

MIA KIRSHNER

"The story has this very dark, violent nature. It's like Edgar Allan Poe, like Dante and Shakespeare."

him] was great, he's a nice guy.

This is my first American film, and it's Tim's first American film. It was quite surreal, but I think that's what's going to make the film good—that we all come from extremely diverse backgrounds. The casting was so unconventional. With Vincent and I, our background in film is much more art house. I think that the styles are very different and fresh, and I can definitely say that none of us are jaded."

Now that she's wrapped her first American production, how does Kirshner describe the working environment? "Great! I thought it would be really tense, because it's really dark. In terms of what I expected, I had an amazing time doing the picture—I was surprised at how much fun it was, actually. I think when you enjoy yourself, that reflects in the work. I feel good about the movie, and I feel good about the work. I'm very excited and pleased and jittery. I feel that August 2 is like the first day of school!"

"She's atypical for the genre. It's so rare that, in an action film, you have a character who is so poetic. She's really like a modern-day Ophelia. She has fallen in love with Death, and Death is her lover—that's the premise of the character. I thought she would be a real challenge to play."

"I think in terms of story and characterization, this script is much stronger than

the first; the characters are very well thought out, and the plot is very intricate. There are no many literary elements in the script that I love; I really liked that it drew from the *Divine Comedy* and *The Inferno*, in particular. So many action movies pander to a lowest common denominator; there's grunting, yelling, and screaming, but no depth. I love action movies, but it's rare that you see one with real depth." □

VAMPIRELLA

IT'S SHOWTIME FOR THE VAMPY BELLE, EMBODIED BY 007

By MARK PATRICK
CARDUCCI

After 26 years, Vampirella, that winsome winged waif from the planet Drakulon, is finally coming to full-blooded cinematic life as a feature-length telefilm for Showtime.

Based on the Warren magazine-format comic book, which debuted in July of 1969 and ran for an impressive 112 monthly issues, VAMPIRELLA is the flagship title in the second season of the cable network's ratings-successful ROGER CORMAN PRESENTS, Corman alumnus director Jim Wynorski is directing and producing the sexy thriller on a 22-day shooting schedule in Las Vegas and L.A.

Vampirella will be played by actress Talisa Soto, costar to Timothy Dalton's 007 in LICENSE TO KILL, and seen most recently in MORTAL KOMBAT. Also in the cast, continuing a worthy tradition of rock stars playing genre movie heavies, is Roger Daltrey of The Who. Daltrey will play Vlad, a messianic vampire from Vampirella's twin-sunned planet, intent on cloaking the Earth (via high-tech means) in a perpetual night, so that vampires can inherit our world.

In a rare non-villainous role, Angus Scrimm appears as Vampirella's grandfather, the High Elder of Drakulon. Richard Joseph Paul will play the dedicated vampire hunter Adam Van Helsing. Other cast members were still being set at press time.



Screenwriter Gary Gerani describes MORTAL KOMBAT's Talisa Soto as "the perfect choice for VAMPIRELLA; she's dignified and beautiful, but vulnerable."

Scripting VAMPIRELLA—his first solo screenwriting credit—is Gary Gerani. Co-creator of the script to Stan Winston's film PUMPKINHEAD, Gerani has been a key trading card developer at the Topps Company for over a decade and is also author of the book, *Fantastic Television*. Since PUMPKINHEAD, he has collaborated on a number of unproduced genre screenplays (including an adaptation of the SplatterPunk vampire novel *The Light at the End*), all the while continuing to create cards, comics and new products for Topps. He was delighted when the phone rang a year ago and old friend Jim Wynorski related the exciting news; he'd just bought the rights to VAMPIRELLA and wanted Gerani to script.

"I'd known Jim Wynorski since first meeting him at a New York science fiction convention in the early '70s," recounts Gerani. "So I guess this was a classic case

of 'who you know.' We were both collectors of movie material and passionate horror movie buffs. Jim had been writing some terrific articles for a fanzine called *Photon*, and we became friends. Once I began to do some screenwriting and Jim acquired the rights to Vampirella, he remembered how much I loved the character and gave me a buzz."

The comic magazine Vampirella was the brainchild of Famous Monsters of Filmland editor Forrest J. Ackerman. Ackerman created the character and wrote the very first story, following the uprisings of publisher James Warren to have him come up with a third publication to follow *Creepy* and *Ecce*. Vampirella was successful from the start, and Gerani's first promise to himself was to be faithful to the book and to utilize its strongest elements for the title character's feature debut.

Gerani explains: "I was a tremendous fan of the origi-

nal magazine, although the very first one I bought and read was not issue one, but issue 11, featuring a story called *Death's Dark Angel* by veteran mystery writer Archie Goodwin. Although it was Ferry's idea to make Vampirella an extraterrestrial—remember, Vampirella was directly inspired by the movie version of BARBARELLA—Archie Goodwin refined the premise and placed it firmly within an almost H.P. Lovecraft context."

Gerani continues: "Vampirella may have looked like a comic book superheroin—albeit the sexiest one who ever shipped on a pair of high-heeled boots—but she was light-years ahead of bland crusaders like Wonder Woman or Supergirl. She was also nothing like the aseptic Martian Adams-type female vampire icon. In the end, Vampirella was a truly unique, one-of-a-kind creation."

Aware of the pitfalls of comic book adaptations—especially the female variety—Gerani acknowledged with a sad shake of the head, "They're generally awful. In all fairness, Vadim's BARBARELLA was innovative in its day. The WONDER WOMAN TV series was uneven at best and limped along with sub-par ratings for three seasons, primarily because the head of CBS was turned on by Lynda Carter in that outfit—an obsession that I heartily applauded. A few years later, Helen Slater was a charming and convincing Supergirl. But the film's dated villains and undercranked production

LA

FEMME FATALE TALISA SOTO.

when donned what could have been a franchise. SHEENA suffered from, among other things, bad acting. RED SONJA wasn't really Red Sonja, and I guess the less said about TANK GIRL and BARB WIRE the better."

But at least one TV heroine has eluded the blémish: "Now we have XENA: WARRIOR PRINCESS, a tremendous success because it is clever, different and engaging," asserts Gerani. "And although Xena isn't technically a comic book superheroine, she very nicely embodies the genre."

The character of Vampirella had been dormant for years, when Harris Publications, acquirer of much of the old Warren Publishing Company's holdings, decided to reintroduce her to today's comics fans. No doubt the success of the Harris book helped pave the way for the telefilm, as did the two series of trading

card sets published by the Topps Company (sets which, as the fates would have it, were edited by Gerani).

Harris' creative heads made a decision early on about the new Vampirella that troubled many fans. "They did away with her Drakulensian origin," explains Gerani. "Vampirism as an extraterrestrial condition was a powerful idea back in the '70s. And in this era of THE X FILES, it's hipper, sharper and more relevant than ever. When you dispense with it, you don't really have Vampirella, any more than you have Superman if you jettison his Krypton origin."

According to sources, Harris may be returning to Vampirella's classic origins for future comics and they continue, periodically, to reprint the classic original Warren stories.

Asked exactly what makes the Vampirella character so intriguing, Gerani offers, "It's the fact that she's a very real person, in spite of her spectacular appearance and origin. Every lonely fanboy in the world fell in love with Vampirella because she was sweet as well as sexy. Torn between her alien-hired predatory urges and her basic decency, this was the kind of fantasy girlfriend we all wished we had. In some ways, amazingly, she was like one of the boys, roundhouse-righting devil cultists, werewolves and other evil characters, yet always remaining feminine. We somehow sensed that if she really existed and our paths crossed, she'd sympathize with our nerdy

continued on page 48



Was model Cathy Christian a centerpiece for the film red? Not likely. Christian, hired by Harris Comics to play Vampire in the flesh, debuted in Maximum Press to precisely avenging Angelina.



Debating in 1968, Warren Publishing's Vampirella endured 112 issues. Harris Comics renewed the option.

50 SEXIEST FIGURES IN SCIENCE FICTION

THE FIRST ANNUAL FEMME 50, FEATURING THE MOST BEAUTIFUL, TALENTED, AND SUCCESSFUL WOMEN IN THE GENRE.

By MARK A. ALTMAN

Beauty may only be skin deep, but sex appeal is a quality that's hard to quantify. It's an inexplicable formula of looks, personality, intelligence and grace that adds up to one hard-to-resist individual.

Thus, *FF* is launching a tradition, an annual survey of the *cinéfantastique's* most tantalizing females. Chronicling this year's femmes fatales—a *e*: women linked to the genre via dramatic or behind-the-camera career—we've declined applicants who serve only as decorative "plot" camouflage. Equally critical to our final assessment was not the perfect tan, but tenacity.

Needless to say, not everybody will necessarily agree with those included and omitted and we look forward to hearing your thoughts as well. Just remember: in an age where political correctness is the fashionable rage, our criteria are not simple objectification of heavenly bodies, but an assessment of all the qualities that conspire to make a woman part of the *Femme 50*.



Teri Hatcher. "There's not that much written for women, but *LOIS AND CLARK* was one of the few scripts where the character was full and sexy and funny."

1 TERI HATCHER

A true superwoman, Hatcher, who struggled in a myriad of exploitative B-movies and less than splashy supporting roles, has proved to the world that, as Lois Lane, she's not only one of the most beautiful women in the world but a comedienne in the vein of Rosalind Russell and Kate Hepburn. Intelligent, sophisticated and striking, this Queen of the Internet is the ruler of our roast.

Next up: Phil Jeanty's *HEAVEN'S PRISONERS*.
Interview, *FF* 23

2 PAMELA LEE

Pamela Lee is the literal incarnation of Dark Horse's comic book character, *BABE WHITE*; unfortunately, the film's body count exceeded the quota of beneficent customers. Though a theatrical fiasco, the shoot-'em-up is likely to recoup its \$20 million investment on the video and European markets. A fan of the comic, Lee dismissed the pleas of her advisors who told her to eschew the project, instead, much to our delight, she ordered her casting as the four-color creation.

Interviews, *FF* 28 & 31



L: GUN SAVED ME, a headbass actress, jiangqi Pamela Lee in reveals her bombshell image? R: TRUE LIES The Carver made her sultry soft debut on CD

3 SALMA HAYEK

We didn't know what hit us when Hayek, abetting her DESPERADO, exploded on-screen as one of Robert Rodriguez's repertory players. Then along came FROM DUSK TILL DAWN, as Santitas Pandemonium, the Titty Twister vamp, she converted us into disciples.

Interview, PP 46.

4 FAMKE JANSSEN

She was introduced to genre aficionados as *The Perfect Match* in the STAR TREK NEXT GENERATION episode of the same name, but it wasn't until GOLDEN EYE, last year's Bond outing, in which she starred as Xenia Onatopp, that Famke became our golden girl.

Interviews, PP 34 & 45.

5 ANGELA BASSETT

Whether you liked or loathed STRANGE DAYS, Angela Bassett made cruising down director Kathryn Bigelow's information superhighway a memorable journey. Her knockout performance (and looks) left us in a strange daze.

Bassett also battled Eddie Murphy's bloodsucker in VAMPIRE IN BROOKLYN, a Paramount release that opened to lukewarm business.

6 TERRY FARRELL

As the star of HELLAISER III and DEEP SPACE NINE, this model-turned-actress has proved she's more than just a pretty face.

7 TIA CARRERE

The object of Wayne's affection in WAYNE'S WORLD and its sequel, Carrere is morphing into the Matriarch of the Multimedia. Sample her crossover on The

Dandelion Karamazov, a CD space opera. The game debuted to mixed reviews but a photo rendering of the slender crew, very visible on the carton, drew brisk sales.

8 NANA VISITOR

This former WORKING GIRL (the TV series, dummy) is the spunky Hageran second-in-command of DEEP SPACE NINE. If you think she looks

From comic SCRITTERS 4, her soft debut to cult icon (STRANGE DAYS, B), Oscar contender Angela Bassett



Exceeding the obligations of her modeling profession, an animated Terry Farrell pounded Planet in HELLAISER 3 and later leaped aboard DEEP SPACE 9



L: Hane Vadar jettisoned from sitcom orbit is **DREAM SLEEPER** (HANE's only second-in-command). C: Taking a coffee break from *Twin Peaks*, mesmerizing *Madchen Amick* voice, **FM DANGEROUS TONIGHT** (R) Julie Strain demonstrates she has the legs to sustain her media sovereignty

good with the new, imagine how she looks without it. Obviously, Alexander Siddig thought so. She's having his baby.

9 KRISTEN CLOKE

She's just one of the boys on **SPACE ABOVE & BEYOND**, but there's no question that Kristen Cloke is all woman as

Kristen Cloke) she's one reason why Fox should renew **SPACE ABOVE AND BEYOND** for another season.



she cleans the clocks of aliens who are determined to enslave earth in Fox-TV's action-packed series—which, of course, the network cancelled.

10 MADCHEN AMICK

Once limited to serving "damn good cups of coffee" at the Daphne R. Umar in **TWIN PEAKS**, this **DREAM LOVER** (that's the film by Nick Kazan in which she played mind games and had a torrid love affair with James Spader)—and star of Stephen King's **SLEEPWALKERS**—is no longer waitressing for success.

11 DIANE LANE

After a long hiatus from the genre subsequent to her starring role in **STREETS OF FIRE**, Lane returned in the dread-ful **JUDGE DREDD**. Fortunately, director Danny Cannon shyly cast Diane to liven up the scenery. Interview, **FF** #1.

12 ELIZABETH HURLEY

The *Raise Your Voice* spokesperson, whose centricity with boyfriend Hugh Grant turned into tabloid fodder, was splendid as **PASSENGER 57**'s evil flight attendant. On-camera, Hurley is currently humpin' and grindin' for a stripper role; off-camera, she'll soon direct.

"She's Jessica Rabbit come to life..." Former model star Jennifer Connolly (**LAWYERLY, CREEPERLY**) melted into **THE HOT SPOT**'s femme fatale

13 JULIE STRAIN

Reflexively unres**TRAINED**, this *FF* staffer's candor is equally evident in her prose. Plunging into multimedia projects (e.g. CD games), she also influenced the creation of **Falk-11**, an animated Heavy Metal Horse scheduled to debut in a feature-length film. Interview, **FF** 1.8.



14 JODIE FOSTER

Although her genre credentials have been sparse after almost dining on fire beans and a nice chaon in *SILENCE OF THE LAMBS*, Foster promises to renew contact with sci-fi enthusiasts via her upcoming film based on Carl Sagan's novel of mankind's first extraterrestrial *CONTACT*. A brilliant actor and director, Foster may breathe new life into the genre.

15 CAMERON DIAZ

She made Jim Carrey's heart literally thump a little louder in *THE MASK*, and accelerated the pulse beat of male audiences. Diaz has since segued into *THE LAST SUPPER*, a hit black comedy about a group of malcontented murdering right-wing Republicans. Now that's my kind of film!

Interview, FF 3-1

16 UMA THURMAN

She first made a splash in Terry Gilliam's *THE ADVENTURES OF BARON MUNCHHAUSEN*, but Uma Thurman will prove she has more than just a green thumb in the upcoming *HAYMAN & ROBIN*. Taking on the role of the devilishly sexy Poison Ivy, director Joel Schumacher promises Thurman's costume will make Michelle Pfeiffer's Cat Dads look positively sedate by comparison.

17 JENNIFER CONNELLY

Jennifer helped Bill Campbell get his ROCKSTER off the ground, she played the Betty Page inspired damsel in distress, a sanitized adaptation of Dave Stevens' comic character, for Disney's less than successful attempt to launch a mega-franchise. She had earlier stole the screen in *Labyrinth*. Not a stretch, her co-stars in the fantasy were a bunch of critters from the Hansen Creature Shop. Jessica Rabbit come to life...

18 SHARON STONE

After less-than-memorable stints in films like *ALLAN QUATERMAIN & THE LOST*

SCI-FI'S SEXIEST BEHIND-THE-SCENES

1 KATHRYN BIGELOW

Director of *NEAR DARK*, *BLUE STEEL* and *STRANGE DAYS*, the ex-Mrs. Cameron is a brilliant and inventive director who could just as easily appear in front of the camera as behind it.

2 GALE ANNE HURD

This heavyweight, genre-framely producer has championed the work of young directors and writers and has also shepherded such films as *THE ARYSS*, *TREMORS*, *ALIENS*, *NO ESCAPE* and *ALIEN NATION* to the screen. She delivers *THE RELIC* to theatres this summer.

3 SHERRY BLANSING

The head of Paramount Studios, Sherry Blansing has turned to sci-fi a lot lately to prop up the studio's flagging

Director Rachel Talalay has pulled the plug on stereotypical *Simple TANK GIRL* for her spin on sci-fi heroines.



Revisiting exploitation, Kathryn Bigelow turned *NEAR DARK*—a chronicle about vampires—into the best low-budget horror film since *CANAL OF SOULS*

fortunes. Just witness the current production slate from this mountain mogul (and former producer), which includes *STAR TROOPERS*, *ESCAPE FROM L.A.*, *THE PHANTOM*, *MISSION IMPOSSIBLE*, *THE RELIC* and *THE SAINT*. She may have taken back for her ownmost photo in *Vivify Fear* (which could have easily appeared in this magazine), but so what. She not only has the intelligence and power, but looks as well. What's wrong with that?

4 RACHEL TALALAY

She's the helmer behind Freddy's next-to-filmed

NIGHTMARE as well as *GHOST IN THE MACHINE* and the underated *TANK GIRL*. It's no surprise that former New Line exec has worked her way into directing prominence.

5 LISA HENSON

Like the daughter of the brilliant Muppet creator and heir to the Hansen empire—is a top muckety-muck at the beleaguered Sony Studios. She's helped shepherd many of its most prestigious projects to the screen and helped close a deal for Jim Hansen Productions with Columbia Pictures, snaring them away from Disney. Now that's a surprise, isn't it? □

CITY OF GOLD for the late and unlamented Carmen Páez, Stone made a major impression as Ah-zulda ex in **TOTAL RECALL**. Earlier this year, Stone returned to the genre in a **DIABOLIQUE** remake, the film was updated via a subtle lesbian liaison between Stone and co-conspirator Isabelle Adjani.

Interview, *FF* 1-3.

19 NATASHA HENSTRIDGE

While her 80s may have come from outer space, it's no mystery where Natasha came from. As the shape-changing (and often underdressed) star of **SPECIES**, Natasha used her earnest and electrifying performance to single-handedly propel the film to \$50 million-plus grosses. Next up for the fashion model-turned-femme fatale is a starring role opposite Jean-Claude Van Damme.

Interview, *FF* 4-6.

20 MIA SARA

A **LEGEND** in her own time, Sara made her screen debut with Tim Cruise in the marvelously photographed Ridley Scott bomb, **LEGEND**.

Makes other admire the strength of Lucy Lindholm's film, or her time about thinking her "ice princess".



Gillian Anderson's **X-FILES** carry her the latest prize: five surfeit of schlocky soap and finger. Make us attracted to Anderson's hybrid of brains & beauty.

Since then, she's walked the genre heat as the wife of titular hero Jean-Claude Van Damme in **TIMECOP**, the less than memorable *f* adventure directed by Peter Hyams.

21 JEANNE TRIppLEHORN

Jeanne will probably never go near the ocean again...and it has nothing to do with great white sharks. After thrusting to prominence in **BASIC INSTINCT**, Triplehorn listened to her agent and took a gag in the legendarily troubled **WATERWORLD**. When sidelined by bad weather on the high seas, Triplehorn at least could spend time picking her backside double for the scene where she offers herself up to the gill man himself, Kevin Costner.

22 GILLIAN ANDERSON

X marks the fox and there's no question that the talented

theatrical star of the New York stage has made quite an impression as Clarice Starling's spiritual sister in **THE X-FILES**.

23 MARINA SIRTIS

Before heading onto the bridge of the *Enterprise* as Counselor Troi in **THE NEXT GENERATION**, Sirtis appeared in a line of trivial genre films including a 1983

split-screen called **BLIND DATE**, however, it's her unintentionally hilarious, tearful whipping scene with Faye Dunaway, in Michael Winner's **THE WICKED LADY** (Cannon Films, natch) that probably should prompt Sirtis to accept the counselling of others.

24 LUCY LAWLESS

The Warrior Princess herself has proven a formidable contender in the weekly Nielsen ratings race and has proven that a woman can kick butt just as well as any man. A strong role model, a talented actress and a spin-off that's actually worth watching, *Kama* is a Femme 50 princess.

Interview, *FF* 4-6.

25 IZABELLA SCORUPCO

As the object of 007's affections in **GOLDENEYE**, this Swedish singer proved that Bond girls could look good...and be able to act too.

Interview, *FF* 4-6.

26 SANDRA BULLOCK

Bullock sped onto the scene with **DEMOLITION MAN** (replacing **TANK GIRL**). Lori Petty who was axed one week (so filming) as the bubbly fast-response who catches Sky's eye in the Joel Silver crumcheater. But it wasn't until **SPEED** that Bullock became a household name. The actress solidified her genre credentials with **THE NET**, one in a long line of virtual reality stinkers where only redeeming feature was Bullock herself.

From **BASIC INSTINCT** (4) to Oscar nod, but Sharon Stone's recent crop of films have been boxoffice duds.



27 PENELOPE ANN MILLER

After casting a spell on Alice Baldwin's *SHADOW* (as well as the five other people who saw this movie), Miller returns to genre turf as the intrepid adventurer who finds herself confronting *THE RELIC*, in what has been dubbed—in high conceit—the “*ALIEN* in the Museum of Natural History.”

28 CLAUDIA CHRISTIAN

As the second-in-command of *BARBILION 5*, Claudia Christian has once again beguiled genre fans. The series followed on the heels of *THE HIDDEN*, which cast Claudia as a stripper-turned-space alien—then there was her fashion model from Hell in Alan Spencer's inventively outrageous *HEXED*.



As a total Lulu, she was created in *THE CRUISE*; but Alicia Silverstone is 100% lady in *BATMAN & ROBIN*.

29 ALICIA SILVERSTONE

So you thought Yvone Craig looked good in tight spandex as the girl-gone-batty? Just wait until Alicia steps into her Bat-duds in *BATMAN & ROBIN*. We know we can't. After all, we've got a CRUSH, heh, heh.

30 NICOLE EGGERT

After fleeing the dock of the *RAYWITCH*, Nicole turned up—sans bathing suit—in *AMANDA & THE ALIEN*. She recently did a star turn for a KNR Effects founder in Richard Kurtzman's directorial debut, *THE DEMOLITIONIST*.

SCI-FI'S SEXIEST

ALLURINGLY ANIMATE

1 JESSICA RABBIT

That voluptuous vixen is Townsville's actress extraordinaire. What did she see in Roger anyway? Well, you know what they say about big cars. Unlike other teens, juicy Jess was “too scary for toy merchandising.”

2 JASMINE

The star of Disney's *ALADDIN* proved the only magic wasn't just in Aladdin's lamp. We'll go for a magic carpet ride with her anytime.

3 TAARNA

Here's one animated actress whose attributes didn't leave much to the imagination. If we didn't know better, we'd say she was storyboarded by 10 year olds in a hormonal haze. But hey, nothing wrong with that.

4 ANDREA BEAUMONT

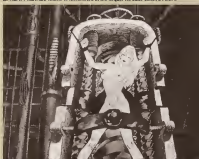
The apple of the Dark Knight's eye in the animated *BATMAN: MASK OF THE PHANTASM*, Dana Delany's sultry portrayal easily outshines other Bat love interests including Kim Basinger and Nicole Kidman—as does the film itself.

5 POCAHONTAS

Not since *STAR TREK's* Miriamanne has there been a babe in the woods this appealing. She may have been PC, but she was also A-OK with us.



7. Debutant miss Grace Hopper with her vocal impersonation of Dana Delany
8. HEAVY METAL's Tarzan is reanimated in the sequel vs Julie Strain's Patsy-K





She resigned from *LOIS & CLARK*, but behind-the-scenes Tracy Scoggins closely adheres to s-f entertainment.

31 TRACY SCOGGINS

After getting *Kat-ty* on *LOIS & CLARK*, Tracy Scoggins segued into a star turn for writer/producer extraordinaire Alan Spencer on *GALAXY BEAT*. She subsequently turned up as a Cardianon on the make for O'Brien in a *DEEP SPACE* *NINE* episode.

Interview, FF 23

Hot Avital refused *STARGLAZE*'s machine-driven pretensions. The sci-fi epic drew mixed reviews, but the Israeli actress was singled-out by critics.



32 SHERILYN FENN

This bombshell practically ignited the nation with an awe-inspiring *Playboy* pictorial (December, 1993) in which the youthful veteran of low budget films showed-off her own twin peaks. But Fenn was no stranger to stardom; the former saddle-shoed vixen cavorted in her birthday suit in the otherwise forgettable film, *TWO MOON JUNCTION*, directed by Zolman King.

But it's her memorable turns as a good-girl-gone-bad in David Lynch's *TWIN PEAKS* and, of course, as a member of the Charles Band stock company in *MERIDIAN* (a.k.a. *KISS OF THE BEAST*) that earned Fenn her genre credentials. But her most interesting role may have come in the controversial *BOOKING HELENA*; she replaced Kim Basinger as a flirt that Julian Sands incrementally amputates.

33 VICTORIA ROWELL

After appearing with Eddie Murphy in *THE DISTINGUISHED GENTLEMAN*, Rowell—a former soap opera star—faced even bigger competition for close-ups when she appeared opposite Pamela Lee in the post-apocalyptic, *CASABLANCA* rip-off...er, homage...*HARB WIRE*. She stoic scenes as the resistance leader of a brave new world.

Interview, FF 47.

34 KIMBERLY PATTON

As a recurring character on



Sherilyn Fenn, The Early Years: *MERIDIAN* (1988, 7) and *OUT OF CONTROL* (1988, 8). Fenn, not unlike Sharon Stone, launched a career from B-movies.



Fox's *SPACE ABOVE & BEYOND*, Kimberly has earned memories of her more dubious (X-rated) credits. She's effective as a member of the earth-resistance dedicated to erasing alien scourge.

Interview, page 46

35 KRISTI SWANSON

Well "oh, my God," this valley girl was so super-cool in *BUFFY THE VAMPIRE SLAYER* (say it loud in a deep baritone voice—or don't say it at all). She looked so bitchin' on the one sheet with her buff body and co-star, 50210 roadie of Luke Perry. It was, like, so cool.

Swanson says the dudes at Warner Bros. are, like, total creepazoids because they ruined her bodacious

DEADLY FRIEND movie, which she starred in for Wes Craven. It was, like, dumb, she said. Better luck next time, like as the co-star of Paramount's *THE PHANTOM*, based on the classic comic book. As if...

Interview, FF 53

36 MILI AVITAL

This Israeli actress and *STARGLAZE* siren marked her debut on American theatre screens in the role of Sara, the object of James Spader's extraterrestrial affections.

37 ALYSSA MILANO

After being daddy's little girl in *WHO'S THE BOSS*, Alyssa Milano has grown up—and

SCI-FI'S SEXIEST B-QUEENS

1 ELVIRA

As the Mistress of the Night, Elvira is as at home in beer commercials as she is on the silver screen. Despite floundering in her first big-screen effort for Lorimar, Elvira promises to rise from the dead with several new TV and film projects that she's currently working on. Combining her curvaceous looks with a quick wit, it's no wonder Elvira is a beloved genre icon.

Interviews, *FF* 12, 13 & 44

2 LINNEA QUIGLEY

With a filmography too extensive to mention here, Linnea mesmerized audiences with her erotic undead strip-tease in *RETURN OF THE LIVING DEAD*. Her recent film, *DEATH MASS*, is in search of a distributor.

Interviews, *FF* 11 & 41

3 MONIQUE GABRIELLE

Reliably cast in bombshell roles (*Emmanuelle*, *Silk*, *Angel*, et al), Gabrielle is currently tapping the merchandising market with sale of dolls, model kit, et al.

Interviews, *FF* 12 & 22

4 BRINKE STEVENS

Female Fatales' first cover girl, our sexy staffer has launched a media blitz that includes her transformation into a comic book heroine (*Brinke of Destruction*).

5 MICHELLE BAUER

The lusty Bauer, effortlessly serves up sterling performances, even for films unworthy of her talent. Bauer is back and probing into non T&A roles.

Interviews, *FF* 11 & 43



FF Elvira has been incarnated as a pinball game, CD heroine, et al. Bottom L: Linnea Quigley's strip-tease in *RETURN OF THE LIVING DEAD* earned her cult status. Bottom R: Brinke Stevens, actress, *FF* 40; Bauer, *FF* 41; Monique Gabrielle



Alyssa Milano, *Sexually Glib* in Showtime's *FEVER 103-HVXK*, shows more than who's the boss in her direct-to-video product, *EMBRACE OF THE VAMPIRE*

out—as the queen of space-age erotic thrillers. Having endured *EMBRACE OF THE VAMPIRE* (as well as Charlotte Lewis' ambience in the unrated version's unapologetic lesbian lovemaking), Milano tackled *POISON IVY II*, playing the role vacated by Drew Barrymore.

38 MEGAN WARD

As the star of *ARCADE*, one of Charles Band's last competent filmic efforts, Megan Ward faced a world of virtual insanity before going off to join the *CLASS OF '96* for Fox. Ward returns to battle space aliens in the upcoming *X-FILES*-inspired sci-fi series, *DAWK SKIES*.

39 LISA DEAN RYAN

Megan's fellow *CLASS OF '96* classmate enrolled in MTV's *DEAD AT 21*, Ryan's was a short tenure in the high-tech *FUGITIVE* retool, along with genre regular Jack Noseworthy who, earlier this

year, performed as *DAWK WIRE*'s blind brother.

40 ROXANN BIGGS-DAWSON

Who knew that Klingons could be so sexy? As the troubled half-human, half-Klingon Belanna Torres, Biggs-Dawson remains one of the few good reasons to watch this floundering show. Dawson is also surfacing in



Showers Tweed & Julie Strain in *VICTIM OF DESIRE*. Is Tweed retiring as Erotic Thriller Empress? She's been cast in *PACIFIC BLUE*, a family series for cable!

the direct-to-video sequel, *DARKMAN III*, scheduled to debut in the summer.

41 JENNIFER LIEN

As the ethereal, delicate Kes, she struggles with her limited lifespan as the starship Voyager's sole Oceanic crew member. Even under sodas of makeup, this young actress' radiant shines through every week.

STAR TREK: VOYAGER keeps enliven', courtesy of Roxann Biggs-Dawson's character, Belanna Torres. The actress is more down-to-earth in *DARKMAN III*.



42 SHANNON TWEED

As one of the most ubiquitous actresses on the B-movie scene, Tweed has starred in a bevy of unrated sleazebars. So what's next for the direct-to-video diva? Now that business has chilled for erotic thrillers, Tweed is cast in *PACIFIC BLUE*, the title notwithstanding, it's a G-rated cable series described as "BAYWATCH meets *C.H.I.P.S.*"

43 SEAN YOUNG

She's one of the few actresses to consistently barn up in high-profile genre projects. After appearing with her Midrash Pierre hairdo in the seminal sci-fi'er *BLADE RUNNER*, Young less successfully segued into David Lynch's *DUNE* and Savoy's *DR. JEKYLL AND MR. HYDE*.

In an industry that breeds conformity, Young has garnered a reputation as an eccentric. Aside from her

SCI-FI'S SEXIEST

"TREK" VETS

1 SUSAN OLIVER

The original *TREK* icon, Oliver played the green Orion slave girl that graced many an end-credit of the first and best *STAR TREK* series.

2 EMILY BANKS

As Ensign T'Pol Barrows in "Shore Leave," Emily Banks made quite an impression on Dr. McCoy, no doubt he would keep the sickbay open to examine her anytime. A princess to be fought for? Oh my, yes.

3 ANGELIQUE PETTYJOHN

The late Angelique Pettyjohn starred as one of the thralls of "The Gamemasters of Triskelion" whom Captain James Kirk happily elucidated about the art of kissing (and how to

quickly get out of a costume). Leave it to Jimmy to spread the best of Federation culture across the galaxy.

4 JILL IRELAND

In "This Side of Paradise," Jill Ireland played Lella Kalloni who was able to melt the heart of the unemotional Mr. Spock with a little help from her friends, the apes.

5 SHERRY JACKSON

As the android Andrea, Sherry was looking for love in all the wrong places in "What Are Little Girls Made Of?" Of course, anyone who caught William Ware Theiss's classic costume for this episode was clearly in the right place! □



R. Teased for *PLANET OF THE APES*, Angelique Pettyjohn often landed in Z-gia (*MAD DOCTOR OF BLOOD ISLAND*). She portrayed her *TREK* role (7) at one venue. Bottom, L: Former *NAKED ROOM FOR DADDY* babe, Sherry Jackson, tarred *TREK* temptress. Bottom, R: The late Jill Ireland melted Nancy's Spock.





Juliette Lewis probably isn't swinging from demons [*CAPE FEAR*], to demons [*STRANGE DAYS*, above], her "Gidget" turns gay in *FROM DUSK TIL DAWN*.

reported obsession with actor James Woods during production of *THE BOOST*, Young—who lost the role of *BATMAN*'s Vicki Vale as a result of a horseback riding accident—actively campaigned for the coveted Catwoman cowl. She would dress up as the feline femme fatale and prove the Warner Bros. lot to impress director Tim Burton. Obviously, it didn't work, but how can you

not love this kooky girl?
Interview, *PF* 47.

44 JULIETTE LEWIS

Lewis has been particularly prolific in the genre of late, with starring roles in *NATURAL BORN KILLERS* and *STRANGE DAYS*. In the latter, she portrayed the former lover of Ralph Fiennes' "Santa Claus of the

subconscious." As Harvey Keitel's daughter in *FROM DUSK TILL DAWN*, Lewis' "coming of age" development is charted—during a single evening—in a strip dive patronized by vampires. By morning, she dispatches the bloodsuckers with a finesse worthy of Peter Cushing.

45 MICHELLE FORBES

Speaking of *NATURAL BORN KILLERS*, Michelle Forbes made a go at a movie career with David Duchovny in *KALIFORNIA*, the haunting story of a serial killer who relishes his job a little too much. Of course, Forbes is the actress who passed up a commission on *DEEP SPACE NINE* to pursue a movie career after setting the *TREK* world afire with her role as Ensign Ro in *STAR TREK: THE NEXT GENERATION*. Forbes next slips onto the silver screen in John Carpenter's *ESCAPE FROM L.A.*, his long-awaited sequel to *ESCAPE FROM ALABAMA*...or something like that.

46 KARI WUHRER

Gee, another *CLASS OF '86* alumna. What's the deal with that show? Well, this former MTV host (a.k.a. Kari Selim) has made a quantum leap from supporting role in the tepid *BEASTMASTER II* to star of *STEPHEN KING'S THINNER*. Cost as a gypsy, she plots revenge against an obese lawyer who's wronged her family.

Interview, *PF* 48

47 DINA MEYER

This former *BEVERLY HILLS 90210* seductress bounces back from *JOHNNY MORNINO*, or, *MNEMONIC* with a starring role in *DRAGONHEART*, the new Universal blockbuster about a talking dragon, a knight—and Dina Meyer. She's made strong female protagonists her raison d'être, more power to her!

48 TALISA SOTO

After proving to the world she looked *hazooz*, model Talisa Soto sampled movies.



Jessica Rabbit in the flesh—Part 2. It's *CONVERSE*, the recurrent redesign on *STAR TREK*'s *NEXT GENERATION*.

Cost in *LICENSE TO KILL*, as the assassin of drug dealer Franz Sanchez, she subsequently enrolled in dramatic training. Talisa bounced back as the Otherworld princess in *MORTAL KOMBAT*, proving that she not only looks good in Lycra but had picked up some Sanford Meisner tips as well. Next assignments: the coveted role of *VAMPIRELLA*.

Interview, *PF* 45.



NO WAY OUT (1987) introduced Sean Young to a legacy of femme fatale roles.

49 CAMERON

After being nominated for a Joe Bob Briggs Hubcap award and treating it with a full-page ad in the showbiz trade paper *Hollywood Reporter* (that's cheating), Cameron (is that Cameron-Cameron or just Cameron?) went on to a recurring role as Emissa Kellogg on *STAR TREK: THE NEXT GENERATION*, a small role in *PULP FICTION*, and even more impressive, Trophy Presence at the Sci-Fi Universe Magazine Readers' Choice Awards.

50 PAMELA GRIER

Her legacy—COFFY, FRIDAY FOSTER, et al.—embodies the reformation of women's roles and circumvention of stereotypes. Pam's celebrity wasn't impeded by the fade-out of exploitation films. Grosses for her mid-'80 release, *ORIGINAL GANGSTAS*, aren't likely to resurrect the genre. But Pam's roles in *ESCAPE FROM L.A.*, and next year's *MARS ATTACKS*, will draw her closer to mainstream veneration.

Afterword: Not exempting famous fables who irradiated sci-fi's past—**Sexiest from the 50's:** Julie Adams (*Creature from the Black Lagoon*), Hazel Court (*Man Who Could Cheat Death*), Beverly Garland (*It Conquered the World*), Allison Hayes (*Attack of the 50-Foot Woman*), Dana Wynter (*Invasion of the Body Snatchers*). **Sexiest from the 60's:** Jane Fonda (*Barbarella*), Linda Harrison (*Planet of the Apes*), Sylvia Koscina (*Deadlier Than the Male*), Janet Munro (*Day the Earth Caught Fire*), Yvonne Romain (*Circles of Horror*), Victoria Vetri (*When Dinosaurs Ruled the Earth*). **Sexiest from the 70's:** Brooke Adams (*Shock Waves*), Candy Clark (*The Man Who Fell to Earth*), Faye Lewis (*The Fury*), Caroline Munro (*Starcrash*), Candice Rulon (*Hollywood Boulevard*), Cheryl Smith (*Laserblast*). **Sexiest from the 80's:** Belinda Bauer (*Twinsider*), Elizabeth Perkins (*The Handing*), Barbara Crampton (*Re-Animator*), Sybil Danning (*Battle Beyond the Stars*), Dawn Dunlap (*Forbidden World*). □

SCI-FI'S SEXIEST

ONE-SHOT WONDERS

1 MATHILDA MAY

There are two memorable things about *LIFEFORCE*: May is both of them. A renowned dancer and actress in France, it's good to know they can appreciate the finer things beyond Jerry Lewis and Mickey Rourke movies.

2 GABRIELLE ANWAR

One of the few redeeming aspects of Abel Ferrara's botched *BODY SNATCHERS* remake.

3 PERSIS KHAMBATT

Before millions of women swooned over a bald *STAR TREK* captain, this Delian navigator set heart aflutter—sans hair—as Lt. Ilia in *STAR TREK: THE MOTION PICTURE*. She also starred in 1982's *MEGAFORCE*.

4 MAREN JENSEN

Den Hanley's former girlfriend, Maren Jensen may not have been Meryl Streep, but she could always get the Vipers into launch position on our favorite gulty pleasure, *BATTLESTAR GALACTICA*.

5 ALLISON DOODY

Playing a double agent for the Nazis in *INDIANA JONES & THE LAST CRUSADE* (as well as Jerry Flex in the Bond spoof, *A VIEW TO A KILL*), we'll gladly say howdy to Doody in the Femme 50.



P: Persis Khambatta (and) after *MEGAFORCE*; L: Supposed to *LIFEFORCE*, Mathilde May's celebrity is linked in Europe.

JULIA ROBERTS ON HORROR

**STUDIO TAMPERING & BAD REVIEWS SUNK "MARY REILLY";
BUT JULIA IS JUICED OVER HER JEKYLL/HYDE SAGA.**

BY ALAN JONES

"The public perception of my life is a lot more frenzied and complicated than the reality. I read in the newspapers that I was out on the town doing this or that, when I was really at home knitting! I just try and keep a solid perspective on things. I really like my job so the conditions under which I am sometimes tested for good behavior is all made up for when I go to work."

Celebrity has quarantined Julia Roberts from a personal life. The public can't seem to get enough of those intimate details about her loves and has come—even if, notes the 29-year-old actress, most of that tabloid fodder is entirely fabricated. She finds the whole thing "extraordinary." Attending the Berlin Film Festival, where *MARY REILLY* was unveiled, Roberts grieved, "It really has little to do with me as a person. The word 'movie star' is just a contrivance of the media to make it easier to describe people. But I don't bear a grudge towards the



Roberts: *MARY REILLY* meets Mr. Hyde (John Malkovich). "I didn't feel competitive with John. I only felt a bit in awe of him. He was so terribly funny."

media. I find it fascinating in a perverse way. Most of what I'm supposed to do or say...it's such a complete work of fiction. It's like a game and I suppose as long as no one gets hurt in the process, it's sort of great in a way."

Although the former model appeared in *BLOOD RED*,

SATISFACTION and the TV movie *HAJA OKLAHOMA*, it wasn't until 1988's *MYSTIC PIZZA* that Roberts garnered more than marginal attention. One year after that cult hit debuted, Roberts earned an Oscar nomination for her performance in *STEEL MAGNOLIAS*. She was finally christ-

ened a "movie star" as a result of her "happy hooker" role in *PRETTY WOMAN* (1990); not unlike the title character that she portrayed, Roberts was dubbed the 'Cinderella of the Nineties.' She recounted, "It was more a blessing than a curse because the reception I received was so positive, it offered me great work opportunities and roles to choose from. Anything negative hasn't happened. *PRETTY WOMAN* was such a fantastic success it's now difficult to find anything to compete with it in the romantic comedy genre. I'd like to work with Richard Gere again, but we've yet to find our *PRETTY WOMAN 2*. Do I see myself as a pretty woman? Not really. I'm overly romantic, I think."

Though she commands one of the highest salaries in Hollywood, Roberts insists, "How much or how little I get paid has nothing to do with how hard I work—or how much I want to be good at what I'm doing. It's of very little consequence to the work itself. What's of most importance to me is



FLATLINERS, Roberts' 1990 release, introduced her to the sci-fi genre—and a fling with co-star Kiefer Sutherland (5) that was inked by the tabloid trade



"I don't like going to see movies like this. I liked participating in MARY REILLY, but it scared me; it's not the sort of entertainment I would readily seek out."

the work and being able to work with interesting people. I've had to make certain concessions and I've had my patience tested on every film I've made, whether it be *MYSTIC PIZZA* or *MARY REILLY*. That's my job. I don't find it harder to choose a part now than I ever have before. I have more to choose from, so it's easier. Choosing a part changes as I change in what I want to do—and how I feel I want to express myself."

Over the years, Roberts has expressed herself on a multi-faceted canvas: from melodrama (*SLEEPING WITH THE ENEMY*), to sci-fi (*FLATLINERS*), to political thriller (*THE PELICAN BRIEF*) to tearjerker (*DYING YOUNG*) to romantic fluff (*I LOVE TROUBLE*), et al. Roberts' boxoffice barometer has fluctuated from strong to mediocre revenue, at least none of her films have lost money. It's unlikely, however, that the aforementioned *MARY REILLY*—Valerie Marten's span on *The Strange Case of Dr Jekyll and Mr Hyde*, directed by Stephen Frears—will come close to recouping its budget. Debuting to predominantly negative reviews, the film was bereft of a U.S. audience. Clearly, Roberts' public declined the antithetic slant on her *Pretty Woman*. But playing a decidedly unsexy character appealed to the actress.

"I found the [Christopher Hampton] script to be a passionate drama of good and evil," explained Roberts. "I was terribly thrilled to be asked to play Mary because it was an incredible challenge, and a great departure from all the things I've done before. I'm always looking for that. It was a complex

role and I knew I'd have to work hard. Stephen Frears pushed me and guided me through the part. He has an interesting way of expressing himself and I enjoyed working with him. He also created a calm environment for me to work in. Working in London was no different to working in America, I think we had a smaller crew that's all. I've had the good fortune of working with so many good people in my career."

Included within her endorsement is actor John Malkovich, who played dual roles as Jekyll/Hyde. "John made everything incredibly easy," smiled Roberts. "He's a great actor—very clear, very precise and a talented individual. He was a joy to work with, very supportive. We had a great time together. I was a bit intimidated by him early on, but that gave way to incredible en-

MARY REILLY: "John [Malkovich] took the change between Jekyll and Hyde way beyond the physical."





"The first ending shot for MARY REILLY didn't fit. [Director] Stephen Frears was courageous; his decision to reshoot the ending was more a blessing."

take a step back and look at what we'd done and decide what would be the best ending for the film. I thought that was commendable. The first ending was adequate, not quite perfect. The new ending is fitting.

"It was all very interesting, actually. You know, whenever you have a script, and when you're making a film every day, you stand up and act out a scene... and it changes a little bit from what it is on the page. And by the time you've gone through all these pages and got to the end, everything has shifted to such an extent that the ending we had didn't quite fit the puzzle we'd posed. But we gave it a try—we were all very clear and calm about the fact it didn't fit, and we agreed to take a little break to work on it and see what we could come up with. Stephen stood by it throughout and never considered walking away. I have no understanding of the criticism, or the rumors that occurred just because a man took time to make his movie the best one he felt it could be. Movies last forever, I don't under-

stand what the rush is sometimes."

The Irish accent, which Roberts feigned for the movie, proved less problematic. "The tone, the period and the voice were a great challenge for me. Also, the relationships that occur in the movie are very complex and based on different things very specific to those times and those individuals. Mary has a certain capacity for understanding, and that became her transformation. I appreciated the point of view of Dr. Jekyll because it's a kinder, gentler, more open one than has been viewed before in relation to other movies based on the same story."

But does Roberts relish horror films or is she the only tolerant of the genre? MARY REILLY, which plugs into a psyche that's alien to her more mainstream movies, is Roberts' most violent work to date. "Stephen Frears made me do it," she cried in mock terror. "No, I don't like going to see movies like this, actually. I get scared easily. I have white knuckles watching these films... I mean, in a great way I liked participating in MARY REILLY but it did scare me and it's not the sort of entertainment I readily seek out. I approach every film on its merits. It becomes very personal as it consumes you and your efforts, however, it is important to look upon it as just a job."

The jobs are directly related to Roberts' family. "My parents ran a theater school when I was a child," she recalled, "and since all the Roberts children are actors, I think it's the general effect. We must be missing a chromosome or something. Matter of fact, the actress 'doesn't really' discuss the

Cost as Timberbell in *HOOK* (1991), Roberts survived pirates, tabloid reviews, and chronic mugging from co-stars Robin Williams & Dustin Hoffman.

thusiasm on my part. He showed me the way. John took the change between Jekyll and Hyde way beyond the physical, and Mary also has her own internal struggle. That's the entirely new element in the film, as she gives a totally fresh element of this man and what he goes through. I didn't feel competitive with John. I only felt a bit in awe of him. This is going to sound corny but acting is like tennis; when you play with someone better than you are, it has a tendency to improve your own game. That's why I stood so close to John. I was hoping some of his talent would rub off on me a little bit."

Although shot at London's Shepperton Studios in summer '94, MARY REILLY's release was held up for two years; the delay was prompted by Tristar, the film's distributor, tinkering with Frears' original cut. Then there were the alleged lawsuits with special effects

companies and the decision to reshoot the ending. Roberts was nonplussed when I addressed her with the list of repercussions. "Changes always take place throughout the course of any film," she reminds me. "The decision to reshoot the ending was more a blessing than problem. The first ending didn't fit. It was courageous of Stephen Frears to

Directed by genre vet Joseph Ruben (*THE STEPPYCHILD*), Roberts was cast as battered wife in her 1991 commercial hit, *SLEEPING WITH THE ENEMY*.





Roberts jammed with a female rock band in 1989's *SATISFACTION*, intended as tribute for *FAMILY TIES* star Janeane Garofalo, but when the critically derided film debuted on network TV, Garofalo's visibility was eclipsed in newspaper ads by a preference to exploit Roberts' *PRETTY WOMAN* popularity

profession with her brother, Eric Roberts, who's regenerating his career after juicier roles (*STAR 80*, *RUNAWAY TRAIN*) became increasingly more elusive. "We talk more about family things. The last thing you want to do at the end of a long day is go home and talk about acting. We don't do that often. Lisa is my elder sister and we're terribly close. We live in the same apartment block in New York and can't get enough of each other. It's great when we work together because we share this

sense of glee. She's a terrific actress and does a lot of theater work in New York, but it's always fun when we can do things together."

Though a Los Angeles resident, Roberts officially declares "the Big Apple" as her home: "Hollywood is the center of the industry I'm in, but I never participated in the daily goings-on. I started off in New York and only moved to L.A. because I thought I had to. I moved back to New York as quickly as I could because of my family and the fact I love Manhattan. My

daily life consists of friends, exercise, going to the movies, cleaning the house, family... a normal existence. I'm happy and content in my life and that should be enough."

"My personal life will always be more important than work but, as a person in the public eye, it should be my career that takes the foreground. 'How's your boyfriend and do you love him?' is an odd question to ask someone you don't know. But that's what the media do all the time."

Julia Roberts has more than a couple of ironies in the fire. Neil Jordan's *MICHAEL COLLINS*, a Woody Allen movie, and a role as *BATMAN AND ROBIN*'s nemesis, Poison Ivy. Somewhere in the wings is a yet-to-be-written union with Meg Ryan that's set in the 1930's. I ask Roberts to "name names"—specifically, cite the talent with whom she'd like to collaborate. "I want to do something with Denzel Washington, again," she replies, briefly pausing. "...Richard Gere, obviously... director Win

Wonders and Tim Robbins. Susan Sarandon, whom I admire and respect, is probably at the top of my list; we've spent so much time looking for something we can do together. An Oscar would be an honor but it's not important in my life. Far more important are the roles that intrigue me with clearly defined characters and stuff I can get my teeth into." □

Roberts in *MYSTIC PIZZA* (1988), the "coming of age" movie drew out audiences and laudatory reviews



PRETTY WOMAN turned Roberts into a movie star. "I'd like to work with Richard Gere again, but we've yet to find a *PRETTY WOMAN 2*."



Surrender Cinema

THE NEW BREED OF
SCI-FI FILMS.

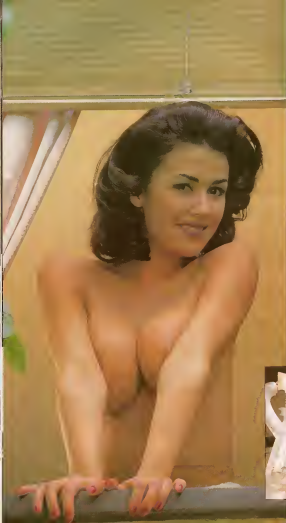
By AMELIA KINKADE

Walking through the halls of Fox's Moon Pictures' Production office, I pointed me at the poster art for Laurie R. King's new book, *Witness to My Country*. It is an autobiographical epic about a psychologist's feelings when she must re-experience an insane father where she herself was contaminated, sex and over throughout her childhood. So





"Michelle Kwan slipped out of retirement to do our HOLIDAY CP '94 movie," explains Surrender Cinema's Pat Scillone. "FP's editor suggested we meet. Michelle is a real person, we wrote a relationship for her!"



re-entered, however, as a doctor, not a patient. I re-entered not as a starving actress, but as a starving journalist—a starving journalist with an attitude.

Full Moon is the hub of straight-to-video film production, cranking one out every six days. You call this low budget? So low you'd have to reach up to pinch the ass on an ant. Call it B-Movie Heaven, complete with ambrosia. The last time I was sent to Full Moon Pictures was on an audition many years ago (for what I don't remember), it was one of the many times I was herded into a room with a dozen actresses who looked suspiciously like me. Sometimes we'd wait for hours, gasping for breath in our push-up bras, sucking on stale air thick with Giorgio, Aquanet, Marlboro Lights and polluted with anticipation. The girls would kill the hours studying each other's sweaty silicone breasts and scuffed white pumps, asking each other, "Where'd you buy your shoes? Where'd you buy your breasts?" while desperately waiting for their names to be called.

Every time I left one of those waiting rooms, I had so many knives in my back, I felt like an *hors d'oeuvre*. I invested in the pumps, but not the plastic propaganda. I've spent my life trying to get things out from under

Veronica Taylor, cast as FURBULLEN #1, commiserates with Dink (2), "the link between her world and ours."



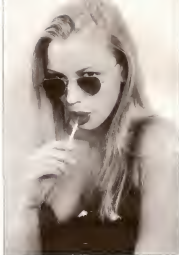
**"We've
restructured Full
Moon. Paramount
is no longer
involved in our
distribution. We
produce and sell
our own product,
all in-house."**

my skin.

This time, I trekked to their offices in Glendale's industrial community to research the company's current projects, specifically DRAGULA, about a vampire drag queen, and THE EXOTIC HOUSE OF WAX, the latter's star-studded cast may be comprised entirely of *Femose Fotos* cover girls and/or centerfolds. The producers suggested a *PF* poll, which would encourage readers to match prospective actresses with described roles.

While prowling the halls, I studied the Full Moon movie posters that lined the walls. I was most impressed by the established rock bands that scored these six-day shindigs. Movies produced on budgets of \$2 or 3 mil would have zero luck in acquiring such name-band talent! Nevertheless, Blue Oyster Cult and Quiet Riot—just to name a few—were credited on the company's one-sheets.

My best, Pat Scialano, finally entered the building. Upon crossing his office threshold, I was nearly blinded by an amplitude of gold records that were framed all over the walls. Instantly likable and quite the snake-charmer, Pat makes a pitch with the same kind of infectious fervor that Johnny Depp drove home as Ed Wood. "I'm affiliating Surrender Cinema," he explained. "Our company produces films that merge sensuality with the science genre. No violence, no intimidation. We've produced



Jacqueline Lovell in *LOUISA 2000*, Full Moon's 12 episode cable series featured by her Surrender director (*VIRTUAL ENCOUNTERS/FEMALEN*) Cybil Richards.

FEMALEN and we're about to begin *THE EXOTIC HOUSE OF WAX*. These films are 90-minute features shot on film. The product is released domestically by Amazing Fantasy Distribution; Full Moon Distribution handles things on an international scale.

My first question: I wanna know how Pat reeled-in class-A bands on basement budgets. Turns out he was plugged into the music industry before taking up with Full Moon, and capitalized on the crossover contacts. "Meanwhile, in my weekend job, I developed music for *Penthouse* videos," Pat smiled. "So when we decided to start making this erotic series for TV, Full Moon benefited from my *Penthouse* connection."

I asked him about his roots, if he had launched himself as a musician: "No, but I have a passion for music. I started in the mail room, a long time

ago, at A&M Records. Then I worked at Columbia Records, then I ran Jet Records on the West Coast with Ozzy Osbourne and Electric Light Orchestra. After that I went independent and came to work here five years ago."

Okay, so why not promote Surrender Cinema's product with videos tailored for the MTV market? Forgive the lapse of humility, but I was cast in the *NIGHT OF THE DEMONS* trilogy (*PF* 4-7) and I've been trying to get the name band, which underscored my dance numbers, to cut a rock video. So I bled Pat for information. His reply was hopeful. "The mechanics of getting a video on MTV is not as easy as it looks. The political stuff is virtually impossible for a small label. You can't compete with labels like Atlantic, Sony and Columbia, that spend billions of dollars on MTV every year. But we're going to take a stab at

it. We have a very talented up and coming female vocalist and we have a new film called *ZARKOR*, a monster movie influenced by *GODZILLA*. We decided, at the last minute, to do a title song to underscore the great footage of Zarkor destroying the world. We're going to give it to MTV and see what happens." Was Zarkor afforded a budget to destroy the *WHOLE* world? "Good portions of it," laughed Pat, "...at least the world of Glendale."

Upon even closer examination of the movie posters, I noticed one sequel, *DOLLMAN VS. THE DEMONIC TOYS*, was an unlikely hybrid of two in-house productions. "That's the idea of Charlie Band [the mastermind behind Full Moon's film, *DEN OF INIQUITY*]. Every film is a franchise," Pat elaborated. "In that specific film's case, it was the joining of two franchises. We never quite made a series of those two films, so we put the two together. We plan to continue to join different series. We have a vampire series called *SUBSPECIES* and we're now making a second series called the *VAMPIRE CHRONICLES* and they're being shot in Transylvania."

My eyes bugged a little:

ALIEN ABDUCTION, produced by Full Moon's Cult Division, stars Pat Scialano (*RETURN OF THE LIVING DEAD*).





"THE Transylvania"???

"I'm pretty sure we're the first company to shoot a vampire series in Transylvania," replied Pat. "We have headquarters set up in Romania. We hop over there and use all those castles! They're great! There's blood spewing everywhere, great scares and the acting is great! They're amazing!" I dropped a question about the caliber of the overseas crews. "They're tremendous!" enthused Pat. "And they'll work a whole week for a day's wages of what we pay U.S. workers!" On further reflection, Depp's Ed Wood was a model of restraint compared to this guy. Even I was getting excited! But, you see, I was silently scheming for a free trip to Europe and a tour of Gothic castles. I could pack a turtle-neck sweater, a large crucifix, a week's supply of halogma sandwiches...

"For what we could shoot over here in three weeks, we can use Transylvania's pastoral settings and really take our time," exclaimed Pat, "...with no permits! Furthermore, ooz..."

We were interrupted by the androgynous Cybil Richards, who cheerfully

Lit Kallen poses for *Savender's* PP plot, her *VIRTUAL ENCOUNTERS* (p. 5) is #10 on *Melvo* Savoy's rental charts.



"Making movies on a shoestring budget takes more creativity than throwing millions and millions of dollars into a boxoffice loser."

introduced herself as the writer/director of *VIRTUAL ENCOUNTERS*, Surrender Cinema's spring release, she was reprising her dual function, once again as scribe and director, on *FEMALIEN*, a saga about a martian whose evolution beyond tactical senses prompts her dispatch to Earth. The title character's mission: have as much sex as possible. She's hardly bereft of dignity, after all, her hammock rides will be diagnosed to insure the survival of her planet. I suggested Winona Ryder for the lead, but Pat was pretty sure she had other commitments. Besides, *Full Moon* insists they're the catalysts for lifting one former starlet into her \$12 million salary bracket: back in 1982, the company hired Demi Moore for *PARASITE*, a 3-D monster mash that critics vilified for its "lethargic pace" and "gratuitous violence." But, in retrospect, it's actually a lot more entertaining than Moore's *SCARLET LETTER* and *STRIPTEASE*.

Pat and Cyhal walked me backstage for an introduction to the *DRAGULA* crew. I met with two cast members—both of whom prefer anonymity—in the dressing room. They were fully dressed, squeaky clean and seemed perfectly normal—until they spoke. Pat and I were mulling over the rating system and I interred the ole' Marilyn Chambers adage, "If you cut off a breast



Vanessa Taylor, whom Surrender describes as a "young Liz Taylor," strikes a pose for the *FP* spread

it's an R; but if you kiss a breast, it's an X." I didn't mean to imply that I wanted to kiss Marilyn Chambers's breasts, I was just trying to be sympathetic.

But then the paper cutout of a boy chimed-in with, "I made a movie with Marilyn Chambers and I kissed a lot more than her breasts!" I leaned forward to steady myself. I wanted to say, "To what would you attribute the downfall of the American cinema? Do you suspect that the emancipation of the United States disconnected us from the ambivalent card of the Renaissance?" But instead, I inquired, "You're a porn star? Aren't you worried about AIDS?" "Oh, no," he replied. "We all have to get tested every six weeks."

Then the paper doll of a girl added, "There's still some risk—so that's why I only do it with girls. I got offered \$850 a day to do a threesome last weekend, but I'd have to make it with a guy." My jaw made a hollow clattering sound when it hit the ground. I wanted to say, "Many of Shakespeare's most profound characters—like Ariel in *The Tempest* and the Fool in *King Lear*—were androgynous. Do you identify with the harlequin of classical theatre?" But instead,

VIRTUAL ENCOUNTERS marked its entry with SLURS BEYOND INFINITY producer, Charlie Baid.



Diane Crisco, making her debut as a teenage temptress in *Full Moon's* **HEAD OF THE FAMILY**, was also cast in *Surrender's* **EXOTIC HOUSE OF WAX**.

stead, I asked, "You're a lesbian?" She shook her head. "No. I'm bisexual, actually. I have a boyfriend, but doing it with guys at work is, you know...icky."

Fortunately, the boy paper cutout didn't allow any uncomfortable lags in the conversation. "Yeah, I've got that problem now. I'm a cross-dressing preacher in this play I'm doing, so people think I'm a fag." I wanted to say, "Don't worry, the original *Crack* choruses were cast entirely of men, and the traditional chauvinism was anchored so deeply that many of the leading women's roles were, for centuries, played by female impersonators." But instead, I said, "You'd make a great *Dracula*." He liked that idea. He homed.

As God is my witness, I felt as if I had gone backstage after seeing Oklahoma performed at Oklahoma, and found the whole cast stark naked, smoking

"Surrender Cinema produces films that merge science fiction with sensuality. No violence. On the international scale, *Full Moon* represents us."

brass and G-strings.

Pat admits that, the success of his erotic affiliate notwithstanding, the company's family division—christened Moonbeam—renders the vast majority of *Full Moon's* profits. Moonbeam, in fact, delivered the #1, #2, and #8 best-selling straight-to-video sales in the medium's history. The biggest grosser was *PREHYSTERIA*, a dinosaur picture that concurrently hit the Blockbuster shelves just as *JURASSIC PARK* debuted in theatres. Although the plot was a bit thin, the production values were impressive and the acting was admirable with the exception of the teenage daughter who was upstaged by the tyrannosaurus, the dinosaurs were truly treasurable.

"Now that's a huge effects film with computer animation, kind of a *LASSIE COME HOME*—except with dragons," Pat raved. "Awesome! This is some kind of operation! We have a family division, a horror division, my adult division and a cult division. *DRAGULA* will go to the cult department. We recently restructured *Full Moon*. Paramount is no longer involved in our distribution. We conceive, produce, manufacture and sell our own product, all in-house. It's the way of the future."

Walking me back to his office, Pat declared, "To make movies on a shoe-string budget takes a lot more creativity than to throw millions and millions of dollars into something, hoping it'll work." While we wrapped things up, he

crack and doing each other doggy-style. Call me naïve. It was time for a reality check, we're talking marginal sci-fi, a surfeit of sex, and extras who are a million light years off-Broadway. Regaining my footing, I took a deep breath and thanked the actors for their time. I wanted to yell, "Blow me down!"—but I was afraid someone might take me up on the offer.

Our next stop was the parking lot, which served as a setting for some of the production's scenes. Here on the lot, they cut the films, shoot the films and even have a cappuccino bar upstairs where, more than likely, the films are conceived and written. The entirety of the women's wardrobe was accumulated on this same location. One of the film's gorgeous, skimpy-clad starlets was offered her choice of leather bras and G-strings, lacy bras and G-strings, and silver sequined



pulled out the biggest "family album" I had ever seen. I expected to see pictures of his family picnicking or his child feeding some geese. Guess again. The book was inundated with Polaroid pictures of beautiful actresses, each posing topless in his casting office. Whenever Surrender Cinema declines to thumb through the Players' Directory of Adult Stars, the album is an optional source for casting. Pat cheered, "We have this just to make sure none of our girls have a problem popping their tops." I saw a few of my friends in there—a little bit more of my friends than I really cared to see. I forgot to ask him if Demi Moore was in that book.

En route to my car, I silently sighed, "I really do take my hat off to these guys...but not my shirt." □

Jacqueline Levith: "I play Star in *HOUSE OF WAX*; she's the hair sister of Star, my role in *FEMALINK* (her)." □



THE CRAFT

CAST OF THIS SUMMER'S SLEEPER ON TEEN STEREOTYPES

By DOUGLAS EBY

Director of the supernatural thriller *THE CRAFT*, Andrew Fleming, notes casting was one of the big challenges: "Once we'd started production, I really felt like we had found exactly the right people for the parts. It took a long time to cast the movie, an extraordinarily long time. I think it's because these characters are so young, and they needed to be very specific people, not just hanging-out personalities in goofing-off type of scenes. There's a meanness, a cynicism, a kind of world-weariness to all the girls, so they needed to be young but have this kind of experience, and that was the hard part in casting."

The Filmmaker & Witch Central

A 1985 graduate of NYU's Tisch School of the Arts, Fleming's thesis film, "PPT" (Personal Pregnancy Test), was a foreshadowing of *THE CRAFT*. "It was shot real-time, in one room; four girls waiting for a home pregnancy test to develop. In those days, it took 15 or 20 minutes. The film was just about what they talked about waiting for the results. Bridget Fonda was in it. It related to *THE CRAFT* because the girls were about the same age, and each of the characters had a correlative to new characters there was a kind of cynical,



PARTY OF FIVE's Neve Campbell as a physically tormented redneck who turns malicious, opposing to *THE CRAFT*, she wages a supernatural vendetta against her tormentors.

manipulative girl, then there was a shy, naive, virginal girl. Add to that a sensible, moral girl and a self-leeching girl. It sort of worked as a dialogue, four girls dealing with the same problem in different ways."

THE CRAFT's production company hired Pat Devra, a witchcraft consultant, and Fleming is hardly reticent to acknowledge her contribution. "Pat had a lot of effect on this movie. Apart from giving us a lot of the details, she basically wrote all of the spells in the movie. And there were several things she talked about that we incorporated as plot lines. Like the idea of doing a binding to stop somebody, which is in the script, it ended up being an important plot point in the third act. Most of the information for the film I got from her because most books on witchcraft are inscrutably written, neither scholarly

nor approachable. And Pat was good because she's also knowledgeable about all forms of theology and life in general, and is able to put everything in context. She's a lapsed Catholic, and that was helpful because the girls in the movie are at a Catholic school."

No less an influence was Gale Anne Hurd who produced Fleming's 1988 psychological thriller, *BAD DREAMS*. "She's one of my heroines," enthuses the director. "If there's one person who made my professional life happen, it's her. Back then, I just had some student films and a script—and she had just done *ALIENS*! On the basis of one meeting, she said, 'Okay, let's make the movie'—and that one was *BAD DREAMS*. About nine months later, we were shooting it."

The time expenditure on *THE CRAFT*'s development was even longer. "Next

month, I think I will have been working on it pretty much exclusively for two years. It was a very long journey, and something I was always a little bit frightened of the myriad of ways it could go wrong. It's like this real tight-rope. It can't be too serious, but it can't be too funny, it can't be too real, but not too fantastical. Just recently I've seen a cut of it, and there's so much more in it than *THREESOME* (Fleming's 1994 release, which one critic described as "POUR-KY'S meets *A SEPARATE PEACE*"), there's more sound, music, effects and

I'm happy with it. I'm actually a little happier with it than I thought I would be. But it was really a balancing act. The music is very exciting, it's almost another character. We commissioned a number of new songs, and some new versions of old ones like the Beatles' "Tomorrow Never Knows."

"With *THE CRAFT*, I thought it was important to feel as though something magical was going to happen, and you really believed it was happening rather than it being kind of a fantastical flourish. It was always about the actresses believing in it, going along with it. Whenever it became too 'comic book,' I said the whole thing would fall apart. All the horror movies I like, such as *THE SHINING*, work that way—they keep you believing. And the ones that don't work look like comic books that have come to life.

T

AND SORCERY.

"It was a real adventure, making the movie. For a lot of reasons, I came out the other side a very different person than I went in. It was the hardest movie I've done. With effects, it's like making an entire other movie with a crew that's as large or even larger working on all those things. You can have a meeting, just about one effects shot, that's as long as a meeting about a whole live action scene. You might have five meetings about that shot."

The Players

No stranger to the genre, actress **Rachel True** (*EMBRACE OF THE VAMPIRE*, *FP 36*) recounts the sorority atmosphere evoked by the cast's female members. "The girls of *THE CRAFT* are in- [pauses]—I can't even say *witchcraft*, because it's not even *witchcraft*. They're just into gaining their power, so they start off doing little chants. In any other world, they'd be prayers but they take it three steps further. Their friendship strengthens as their power grows, but we know what happens when power corrupts, right? To me, that's the lesson in the film. One of the lessons of witchcraft is that whatever you put out comes back times three. If you're putting out flowers and love, that's what you're going to get back; if you're putting out 'I hate you—die,' that may come back as well."

"We're talking about four girls who don't have any power in school. They're the misfits, the outcasts who everyone makes fun of and



↑ Heve Campbell, Felissa Smith, Robin Tunney & Rachel True on *THE CRAFT*. "The actresses had to be young, but have this kind of mean, world-weary experience," says director Andrew Fleming. ↑ Campbell, Tunney and Smith isolate True



nobody wants to talk to. In the beginning, it is them just trying to say to the world, 'Hey, I'm here and I'm okay.' But nobody listens, so they take it ten steps further: 'I'm really here. I'm going to show you I'm okay.'

"Not to make it sound pat, but each of the characters has a problem. My character, Rochelle, has a problem; specifically, an overbearing dad. And she's the only black student at this school, but this is a little more subtle than some of the other characters. Bonnie, for example, was burned in a car accident, so she's dealing with scars in the outside world, whereas my character's dealing with scars that are on the inside world. And I can relate to that because I went to an all white school, so I knew what that was like. It was hard at the time, but anything that's difficult you learn from, don't you?"

Animal wrangler Boone Narr supplied *THE CRAFT* with "the largest quantity of reptiles that will be seen on screen in years." True was content to forfeit an interactive role with the critters: "I got off really lucky. I'm fascinated and repelled by insects and reptiles, so I was kind of looking forward to working with them. But when I found out I didn't have to, I was perfectly okay. That was just fine with me. The character Sarah, who is the fourth girl in the group, runs into problems and she's the one who ends up covered in snakes."

The film afforded a practical application of True's familiarity with folklore: "Ever since I was a kid, I focused on Greek and Roman myths. Then I started reading Robert Graves and certain other books that weren't so much about witchcraft, as much as Goddess mythology. Once I got the role, they had Pat Devlin, a Wiccan priestess, as an advisor for us. She



Upon wrapping *THE CRAFT*, Felissa Buff removed her ties with the green; she was promptly cast as Marion Forester's daughter in the \$40 million *ISLAND OF DR. MORBIUS*.

was very helpful in recommending books on the subject. Of course to her, it's truth and it's religion—it's not four little made-up girls doing fantasy chants. So it was interesting trying to put the two together, to bring her truth to making a movie in Hollywood.

"I think the producers were interested in making it truthful. They're going to bend some stuff—it's a Hollywood movie—but a lot of the chants are true chants, which was a little freaky to me at certain points. You think, 'I'm not really into this but I am conjuring up something here.' We filmed one scene on the beach and there was definitely weird energy around. We were followed around by a white owl to several different locations...little things like that, and certain mishaps, would prompt you to wonder what that was about. I definitely

felt like there was energy. I think some Wiccan groups are going to be thrilled this film is being made—and some are not."

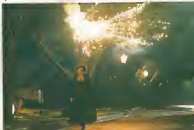
Former theatre actress Verona Barnes, True's stepmother, starred with James Earl Jones in the acclaimed New York engagement of *The Great White Hope*. "She was absolutely an inspira-

tion to me," recalls True. "I saw her on stage when I was five or six. All I could think was, 'That is so much power.' Seeing her onstage was just the most powerful image, it'll always stick with me."

"The first work I did was three *COBBY* shows in New York, those were the first actual on-camera things I did. Then I did the movie 'CB4,' a rap parody in the *SPINAL TAP* vein. Then once I moved here, I did a lot of television, a lot of sitcoms—any black sitcom you can name, I've probably done. Then I did a Movie of the Week called *STALKING BACK*, which was a really good experience. Doing *EMBRACE OF THE VAMPIRE* was actually a blast, because I was working with a really good director named Anne Goursaud. She was an editor for Francis Ford Coppola—she edited a lot of his films, including *DRACULA*. So it was great working with a good director, doing guerrilla filmmaking and shooting a feature film in

two weeks, mostly on night shoots...which I thought was perfect, because it was a vampire movie. I think everyone probably has a horror movie tucked away. The director was just going to have the vampire break my neck and I said, 'No. No way. If I'm in a vampire movie, the man is biting my neck. I will not be in this

She launched her career as Dorothy in *RETURN TO OZ* (1985), and doubled in spots as *THE WORST WITCH*; Felissa Buff: remove her conjuring in *THE CRAFT*.



"I knew THE CRAFT would n't be girls running down alleys with their breasts hanging out. I'm sick of it, girls are much more than that. People want a film where the women are strong."

movie if I can't get my neck bitten! I mean, isn't that the whole point of being in a vampire movie? Well, I got my wish. And I got to work with good people like Alyssa Milano and Jordan Ladd."

She recently wrapped NOWHERE, helmed by indie director Gregg Araki (THE LIVING END). True landed the lead role in a scenario that she describes as "a sort of 90210 on acid."

Reflecting upon her competitive profession, True defines her livelihood as "a fine balance between trying work and also be true to yourself. If you're fortunate enough, you get to a position where you can be a little pickier about your roles. Which is not to discount what I've done in my past—I've learned tremendously from everything I've done. So now I feel I'm lucky in the respect that I can sort of pick a little more carefully, which is tricky because—as a black actress—there aren't that many roles to pick from. Which is why I felt I was truly blessed this year, with leads in two nice films. Then there was the luxury of being able to do a studio film and, afterwards, an independent. It's fantastic!"

True thinks a window of opportunity has crack open for black actresses: "It must be said to the credit of a lot of the people I read for, I do get to read for roles that are not specifically black. That's double-edged, it's amazing that they're bringing me in and showing people new ideas. At the same time, it's a little hard because 70% of the time, or even higher, I'm not going to get those roles. But I do feel it's worth it to go in. In fact, EMBRACE OF THE VAMPIRE was not written as a black role at all. I think I was one of the only black girls to read for it, but the director and I connected. She liked my reading and I got the part. And that was amazing that here's someone who's willing to take a chance and change something a little bit. It's the same situation with



THE CRAFT: Director Andrew Fleming consults with producer Doug Wick. "All the horror films I like, such as THE SHINING, keep you believing," says Fleming.

THE CRAFT; it could easily have been done with four white girls. I was actually amazed when I got the script. Here's a regular, little high school story, and there's a black character in it; she's not selling drugs, she's not selling her body, she's just a high school student and a middle class high school student at that! I think that's an arena that does need to be represented in film and television."

Robin Tunney plays Sarah, the newcomer, her initiation into the coven, as its "fourth member," suggests the group's aptitude for wielding witchcraft. "It was a lead girl, and nobody's ever thought of me as that," shrugs Tunney. "I'm usually 'the strange best friend' or 'the really troubled one.' I usually hate the leading girl, especially when she's written as an 'ingenue' in teen movies—I want to stuff her in a locker."

But Tunney's gut reaction to THE CRAFT is optimistic, though she admits the film will be pitched on

"great, really intense special effects. You never want to admit you're doing a horror film when you're doing one, you like to think it's a psychological thriller, just because everybody associates horror films with bad acting. But THE CRAFT really has no genre. The acting is not over the top, and the dialogue is very real, and it's not campy; so the special effects had to be impeccable, or it would just be hokey."

"In a way, the film is magic but it explores things that are very real. Adolescence is really a horrible time, and these girls come into themselves through magic and through these affinities. They learn lessons, things which girls go through all the time, that have nothing to do with magic. And it's about time that girls took over in a movie, and are not just the girlfriend or the object of someone's desire; they're taking control, and they're the underdogs of the school, and they come into their own through magic."

"It starts off like a teen

film, like SIXTEEN CANDLES or something, only more eerie, then, all of a sudden, they're witches, and it's full-blown special effects. It's classy. They could have done it totally campy, which I'm not interested in as an acting style. I like real films. I know it wouldn't be girls running down alleys with their breasts hanging out and stuff. I'm sick of that. Girls are about so much more than that. I think people are going to want to go see a film where the women are strong, and it's about them."

Tunney, who attended St. Ignatius College Prep ("where modesty is our policy"), is the only principal player who was raised as a Catholic. She took a year off after high school "because I wanted to act, and I didn't want to study drama in a college atmosphere. Drama in big doses always drove me nuts: they were always so dramatic, and I thought acting is about real people—so why do they surround themselves with all actors? So it's been a few years now since I graduated and I love acting. I regret parts of going to college, because I think it's a marvelous time to find your peer group and discover things."

"I really like being able to play different characters; I'm nothing like Barn in THE CRAFT and I'm nothing like Deborah, whom I did in EMPIRE RECORDS, or like the girl I was in ENCINO MAN. It's fun to play different people and when you have that separateness from someone, it's easier for me to play them. That's because you look at the person from an outsider point of view, and you know the things they do. If you're just playing yourself, somehow it just seems too easy."

"My first professional job was in a CBS SCHOOL BREAK SPECIAL and I'm glad I did stuff like that because I've learned how to hit my mark, and how to find my light, without there being tons of risk. On THE CRAFT I really got to work,

and all that stuff wasn't in the way, it's just second nature. And I was in almost every scene, working a lot of 17-hour days, and I don't think I could have kept that up if it was my first job.

"EMPIRE RECORDS was the first movie, or first acting week, where I really liked my performance. I took a lot of chances and I learned a lot of lessons about working in film and having an opinion. Before, I felt like I was so lucky to be there, that I just said their lines and did whatever, and I didn't really feel it was collaborative. But on EMPIRE RECORDS I learned that was okay, and I got to make all these crazy choices. I shaved my head in a scene, and that was my idea, and it really helped the performance.

"I was very young doing ENCINO MAN, and it was fun. It was a comedy and I haven't done one since, it's just nice to know you can. I was really campy and over-the-top in it as a mall girl. One thing I like about it is nobody can label you when you do parts like that—and that's something Hollywood loves to do, putting somebody in a category because it's safe. I just want to keep on surprising people, I don't

Robin Tunney. "You don't submit you're in a horror film because everybody sees the genre as crap."



NEVE CAMPBELL, ACTRESS

"My CRAFT character is very different from Julia, whom I'm play on PARTY OF FIVE. My witch is not only a victim of childhood burns but of other kids' immorality. She finally lashes out."



"Robin Tunney, the group's fourth girl, ended up covered in snakes," says *Reveler* Trek. The film required "the largest quantity of reptiles seen on screen in years."

want them to know what I really look like or what I really sound like.

"RIDERS OF THE PURPLE SAGE, the movie I did with Ed Harris after EMPIRE RECORDS, was such a blast. I've done a lot of teen ensemble things, so it was nice to work with a lot of adults. It was actually the highest rated TNT original movie of all time, which is so great for Ed and [wife/costar] Amy [Madigan], because they worked their butts off. Ed is just the coolest. He's as good as it gets."

The actress notes that though THE CRAFT is ostensibly a horror film, audiences are likely to be enlightened to "closet" theologies. "Some of the ritual and ideology of Wicca got lost but it's a movie, and I think it will interest general audiences. The lovely thing about it is, that it does introduce Wicca as a religion, but I think people have to put their feet in—one toe at a time—in order to understand it. But it's a film and

you want people from ages of 13 to 26, who have never heard of witchcraft to understand; hence, you have to speak in general terms.

"I read a number of books about Wicca when I got the role, but I didn't want to do too much because Sarah, my character, knows nothing about it. She's sort of a natural witch, she's had this ability since she was a little girl. And she finds out slowly about it. I had a world religion class in high school, but I had never known anyone who practiced Wicca and still had that stereotypical thought of it being someone in a pointy hat and a green face, and it was interesting to meet the witchcraft consultant, Pat Devlin.

"Some weird things have happened during Pagan ceremonies on Leo Carrillo Beach, where we were shooting. There was an altar we had built and we end up invoking this spirit. But the altar got washed up and then [actress] Paauw [Balk] got very ill, which was weird. But I'm happy

with the way the film turned out, I think it's everything it's supposed to be. It's the first time I've ever done a movie where it turned out better than the script, and it was better than my expectations."

As the reader is likely to have noticed, yours truly has scotched the more disciplined precepts that govern an edited interview. Confident that THE CRAFT's female cast will graduate to mainstream celebrity, I was insistent that FF serve as their pioneering intermediary, hence, I've afforded each actress the freedom to externalize their personal convictions—*carte blanche*—some my subjective commentary. Adhering to this format, I invited Tunney to conclude her interview with any residual emotion that she'd like to share.

"I think when someone is up on the screen and you're watching them, there's something behind their eyes that makes them interesting," she smiled, "—there's a life there. A lot of your career as an actor is having a rich life, going out and having experiences that are real so you have something to draw on. If you're constantly in the cycle of work, work, work, it's really hard to grow. Actors who take time off to lead interesting lives are much more interesting to watch. I think in order to be happy doing films—what with being uprooted from home for three months, and have a 150 people in the crew that are your new best friends—you really have to have a good idea of who you are. And the only way you learn about who you are is just through having life experiences and having good relationships. If you just surround yourself with make-believe all the time, you're going to be sort of empty when you're up there on the screen.

"Being in THE CRAFT was a huge growth for me as an actor. It was terrifying to be a lead. It wasn't like being in a small part where you're trying to figure how

to stuff a whole character into a short screen time. In the lead, you have to be there more often and you can't be as clever because when the audience sees you up there all the time, they'll see you thinking and they get to know you; so you can't think about anything but the situation that you're in. It's also a matter of subtlety—you can't act too much when you're playing a lead, because you're up there and they'll see you acting."

Bonnie, portrayed by Neve Campbell, has been indelibly branded with a grim reminder of her past. "As a child, she was scarred in a fire," explained Campbell, who performs a weekly role on Fox-TV's *PARTY OF FIVE*. "Bonnie has become a victim not only of the burns, but of immoral people. Young kids can be very evil, and she went through a lot of that in her childhood. As she went into her teens she was more and more insecure; she's become somewhat of a freak, she has no concept of how to communicate with people or fit in with people, or what it is she wants to be. So Bonnie has been through tragedy and created her own tragedy, too, by not understanding other people. But she basically goes through a huge transition in the film, which is one of the things that really attracted me to the character and to the film. Changing from a terrible, freaky burn victim, who takes out her anger."

"I had a lot of prosthetic makeup for her burns, which were mainly on her arms and back and neck, but there was some facial scarring as well. The story is basically these four girls, none of them fitting into whatever it is they're supposed to fit into in life, and being angry. They discover witchcraft and abuse it, somewhat. But they also use it to heal Bonnie."



Turney, Pink, Campbell and True practice their craft. "They're four misfits that everyone makes fun of," notes True. "Their friendship strengthens as their power grows."

"Thankfully, Bonnie is a very different from Julia, whom I play on *PARTY OF FIVE*. I've been concentrating on taking roles that are not similar to Julia, that's something I want to keep away from. It's already hard to move from television into film. Luckily, on *PARTY OF FIVE*—which has been renewed for another season—we've had it a little easier than other shows. But I still don't want to be caught up as Julia. I don't want people to think I can only do one thing. I think it's going to be good for audiences to see me in a feature. My hiatus just started and I've been offered a couple of features. On my last hiatus, I only really had two and a half weeks off because I went straight to England to start on *THE CANTERVILLE GHOST*."

Campbell, a native of Toronto who's accumulated

extensive experience in classical dance, has performed with the National Ballet of Canada. "When I can, I take dance classes on my days off," she explains. "I do jazz, ballet, hip hop, modern, contemporary. But it's really hard because, in dance, you have to be fully committed. You have to be able to do it at least three hours a day, every day, to consider yourself in shape enough to be in a company. But that's still my passion and it always will be. That's how I sort of heal myself; if I have any problems, I just go to a class. I'm also taking guitar lessons and I sing as well."

"As far as acting, I had private coaching for a while when I was in Toronto, but a lot of my training came through my parents. My father is a drama and media teacher at a high school. My mother used to

own a dinner theater and performed there, and my father used to direct. So my whole training was sitting and learning from them. A lot of it has been on the job. I haven't done as much training as most people would have. I've just been performing since I was a child."

Campbell admits she'd like to regressively apply her training to MGM musicals: "I always swear I was born in the wrong era, I should have been born in the '30s when I could have been dancing with Fred Astaire and Gene Kelly—and singing and acting as well. I'm happiest when I'm keeping up all of my talents."

Though more optical effects were scheduled to be loaded in the film, Campbell speculated "THE CRAFT will be interesting to people who are really sick of seeing the same old, same old. And the premise, about women abusing power, has an intriguing twist. We see so many films of women not being powerful at all and we've seen films where women have been powerful; but, in this film, women have too much power."

"When we started the film, a bag containing candles, incense and witchcraft books was deposited in each of our trailers. I immediately felt all 'witchy.' And I did read some books, and listening to Pat [Davis] talk about witchcraft was a wonderful thing. Inspiring!"

Afterword

May 16, 1996: In its second week of national release, *THE CRAFT* tallied \$12.2 million at the boxoffice. While no blockbuster, it outgrossed films that leaned on media hype (e.g. *BARB WIRE* and *THE PALLBEARER*, both vehicles for "surefire" TV stars). There's already rumor about a sequel. □

SPACE SIREN KIMBERLY PATTON

LEAPING FROM X-RATED FILMS TO "THE X-FILES," PATTON (AKA ASHLYN GERE) LANDS IN "SPACE: ABOVE & BEYOND"

BY PAULA VITARIS

"Take a chance."

That's the guiding principle of the Artificial Intelligence Silients—the robotic villains of the Fox science fiction television series *SPACE: ABOVE AND BEYOND*, but it could also apply as the motto of Kimberly Patton who plays the recurring character of Felicity OH, leader of the Silients and the most sultry automaton you'll find on prime time. Throughout her career—which includes five years as Ashlyn Gere, a stellar draw in adult film entertainment—Patton has risked a myriad of gambles to insure her longevity as an actress. Recently announcing her retirement from the X-industry, Patton's goal is to plunge back into the mainstream.

She fell in love with acting at the age of four. "In pre-school, I did a little rendition of *Me and My Shadow*," Patton recalls. "When you walk out there on stage and feel that big spotlight hit you, you remember it all your life. It gets in your blood and the audience and the clapping is something that you can't leave behind."

She attended the University of Nevada (Las Vegas), where she earned a bachelor's degree in theatre. Cruising to Los Angeles, Patton—often



Patton & Lianne Gogley vs. CREEPOZIDS. "A very, very low budget take-off of *ALIEN*. Lianne was wonderful. This was after her big role in *RETURN OF THE LIVING DEAD*."

billed as Kim McKamy—landed roles in low-budget fare; sample the likes of *LUNCH MEAT* (1987), *ANGEL III: THE FINAL CHAPTER* (1988), *HOUSE OF DREAMS* (1990), *STREET ANGELS* (1992) and Pia Zadora's 1983 career crippler, *THE LONELY LADY*.

One movie, she fondly remembers, is Empire Entertainment's *CREEPOZIDS* (1987), directed by David DeCoteau and starring B-movie icon, Lianne Gogley. "It was wonderful to work with Lianne," recounts Patton. "She had been on so many different things, and this was after her big role in *RETURN OF THE LIVING DEAD*." One privilege tagged to the production was the hiring of a stunt woman for Pat-

ton, even though *CREEPOZIDS* "was a very, very, very low-budget take-off of *ALIEN*. We got bitten by huge special effects rats, and a few of us turned into zombies. A little take-off there from *ALIEN*, but more or less the same thing, with one great big alien having a baby."

CREEPOZIDS was Patton's second movie with DeCoteau, who had directed her the year before in the direct-to-video *DREAMANAC*, a slasher flick mired in wretched acting, directing and editing. Patton (again credited as Kim McKamy)

played the protagonist's girlfriend, the only one with enough spunk to get out of the house after her party guests turn up murdered. "I drill my boyfriend's head off," Patton chuckles. "Unfortunately, it was so low budget they forgot to buy two dresses, and I was in a white one this time. My entire face got sprayed with blood, my entire white mini-skirt dress got sprayed with blood, so I sat for nine hours, because my first shot was in the morning, and my second shot was, of course, when the man went down. That Karo syrup leaves a lot to be desired."

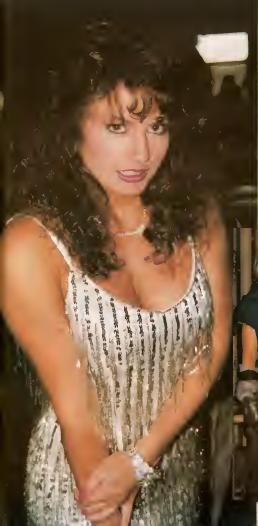
Although she was working, Patton's career dived in limbo. Attributing her descent to poor management, she eventually introduced herself to the

PATTON/GERE

"I wasn't a sexual performer, but an actress playing a sexual person. My goal was to work."

adult industry. "It's really who you know. Or luck, and I had some really bad agency things," Patton relates. "One day my agent sent me to a photographer for *Playhouse*, and I got right in. And from there it was progression into the adult films, because I really am an actress. There was a script in front of me. It was a big decision. I took about six months to decide because I had always heard that Hollywood looks down on someone who's done adult films. But not wanting to

L: Patton/Gere, attending the VNSA, strikes a pose for PP photo/Vincent Ricci. R: Standing with Debbie De (his Prink) on SPICE ABOVE AND BEYOND



be a hypocrite in my life, I thought, I'm an actress. I can have a script in front of me, I can go to work, I can get paid for it.' There are some major-budgeted adult films out there. When they found out I could act, I got roles that were specifically written for me. Yes, they included sex but I was an actress going to work, getting paid to play a character who has sex. I had an entire role and characters to create from that script. So I opted for acting in the adult industry, instead of becoming a waitress. My goal was to keep acting and working. Every day, that's what I live for. And that was one way for me to be able to do it."

Tallying lead roles in 70 of her approximately 75 adult films, Patton eventually became the most awarded actress in the business. "I got handed very large parts usually written for me, which I'm proud of. It was working. I am an actress. I was a character playing that part. And I had a wonderful time, and I enjoyed it."

Her memories of this period in her life are overwhelmingly positive, partially because Patton had final approval over her X-rated obligations. "The women in adult film have complete control over everything you see them do," she avows. "First of all, they couldn't make the movies without us. We are able to tell the producer or the director who we will and will not work with, what kind of scene it will be, whether the man wears a condom or not. The actress chooses the men, she chooses the women, she chooses the positions, she chooses everything. If you get a script and you don't like it, you can change that too. I was never approached to do something that I didn't want to do. It's a very small family and people usually know what you will and will not do. I was not a sex performer; I was an actress playing a sexual person. People usually called me when they had a lot of money to make a big project."

CHAMELEONS, directed by John Leslie, was produced on a budget that bought a 40-person crew, security and fire marshals and the importation of European actors. "The quality of the acting is much better because we took the time to have rehearsals for that movie," explains Patton, who played a partygoer sexually overwhelmed by gender-switching aliens. "That doesn't



As Vivid Video's ICE WOMAN, "I acted in the adult industry instead of waitressing. When they found out I could act, roles were written for me. People called me when they had a lot of money to make a big project."

happen very often, unfortunately, in the adult business. The director approached it as an actual acting fee. It was a regular, big-budget movie for the adult industry. It won Film of the Year, and I won Best Actress."

Director Leslie, enthuses Patton, is "wonderful. He started out as an actor and he knows how to communicate with you and bring about what he wants from you as an actor. I was grateful for that. And I was also grateful because I met him on an interview and, although he didn't cast me for the movie that I met him for, he specifically wrote the part in CHAMELEONS for me."

Patton also notes that the X-industry, unlike mainstream Hollywood, offers women the opportunity to work behind the camera as producers, directors and crew. Though she co-directed a play in college and produced a few adult films, Patton declined to helm productions for Vivid Video "because my first love is acting. When I can no longer memorize a script or something

like that, I might think about it. But as of right now, no."

Asked to comment on the objections of women's rights groups to the X-rated media, Patton takes a live and let live attitude. "Everybody's opinion is worth something. What I would say to them is I chose to do that career because it was a way for me to act. If they want to make a certain judgment call on it, that's definitely their prerogative. They should have their opinions, and certainly should be heard, but I don't think you should push anything upon somebody else."

"Sex has been used to sell everything from cars to milk, from hairspray to jeans. It's a staple marketing tool. Someone who looks down on the adult entertainment business as something other than using sex to sell videos, games or movies today is not fully aware of the society that we happen to live in. In some ways I look at myself as a feminist. If I can do the job that a man can do, I want to be hired for that same job."

While working in adult films, Patton continued to receive occasional offers for mainstream roles; her resultant credits include 1981's FATAL INSTINCT, a "film noir" spoof with Sean Young and Sherilyn Fenn, and INDECENT PROPOSAL, which bagged Demi Moore to choose between Robert Redford and Woody Harrelson.

"People still contacted me to work on the other side," she says, adding that her adult film work was not a concern to conventional filmmakers. "DARK AND DEADLY" (directed by Nick Colasanti, who also appears as Patton's husband) would be the most recent example of that. That was a low-budget movie I made in Chicago before my contract was up with Vivid Video. It is a psychological thriller starring myself and Tom Riley, who used to be on CH.L.P.S. We were on a few different locations in and around Elmhurst, Illinois, and we had a wonderful time."

Patton was cast as a housewife "tormented" by a mysterious stalker. "It's come to the point where it's brought trouble to my marriage and I'm going to move from that town, give up my career, go back to teaching and literally move out of town. And on one dark and deadly night, before we have moved out of the town, my husband goes out



PATTON/GERE

"Sex is used to sell everything from cars to milk, from jeans to hairspray. It's a staple marketing tool."

for something and doesn't return in time. The suspense really begins from there."

Upon abandoning the hardcore trade, Patton realized that she was courting unemployment. But the actress faced a hardcore reality: the industry tends to stress a preferability for (under-30) ingenues. "It's a wonderful business but it's geared towards youth, I think. I'm a very realistic person. I went as high as I could go. I worked for the best company you could be with. I retired from the biggest contract company in that market and I had achieved all that I could achieve there. There was no more growth for me as an actress and I needed to move on."

Patton's entry into television came from a chance meeting with X-FILES

Circumventing her routine casting in low budget "slasher" fare, Patton/Gere (R) made the career transition to openly produced adult movies (R)



"They wanted a bitch underquality to my SPACE commander. I get to be bitchier than everyone else."

writer/co-executive producer Glen Morgan in the spring of 1994. By coincidence, *THE X-FILES* was the one television show she routinely watched, her initial interest piqued by the series' name. "It had to be fate that this happened," Patton laughs. "I started watching it and they had such a unique idea for the story. I thought, 'Oh, this is fabulous! Everybody's got to watch this! This is wonderful!'"

Patton never dreamed she'd be on the show but one day, when she was visiting a Los Angeles club to meet a performer, she felt a tap on her shoulder. The man trying to get her attention was the aforementioned Glen Morgan, who had recognized her and had immediately thought of casting her on the show. Suspecting a ruse, Patton assumed on Morgan producing

Formerly cast as a victim, the University of Nevada grad. turned vixen (5) in X-entertainment (26). "Women in adult film have complete control over everything."



a business card. Morgan admitted a card wasn't instantly accessible, so Patton reluctantly handed over one of hers. Upon arriving home in Las Vegas, she was surprised to find a call from Morgan on her answering machine. "It was his work number, please call da-da-da-da-da, so I immediately picked up the phone. It was the Fox lot, and a recording said, 'I'm sorry, we're only open until the hours of...'" and I said, "Oh my God, I can't believe it, I couldn't give the time of day to a producer of THE X-FILES!" But Glen was so nice and he realized how it must have looked to come up and tap me on the shoulder, and then have no business card in that kind of atmosphere. Since then, it's been a running joke. We have gotten along great and I'm so thankful to him and James Wong for giving me a chance. I really appreciate it."

Morgan and Wong finally wrote a part for Patton in the third episode of THE X-FILES' second season. Entitled "Blood," it centered around a series of spree killings in a small Pennsylvania town, with the perpetrators apparently set off by a heightening of their phobias to a point that drove them mad with fear. Patton (this time billed as Kimberly Ashlyn Gore) played a woman named Bonnie McRoberts

whose phobia, ironically, was a fear of rape. "Glen and Jim bring a lot of very slight innuendoes into all of their characters," grins Patton. "You really have to know them to understand a lot of their writing and pick up on it. They're actually very funny, so for me to play a character whose fear was the fear of being raped, was their way of being a little catty. I had a fabulous time."

Tense when she arrived on the set, Patton acknowledges, "My nervousness worked great. The director, David Nutter, said, 'Take a deep breath, it's okay, your nerves are going to be fine, that's how we want you to feel here.' And I thought, 'Okay, that's exactly how I feel!'"

Patton's second scene required her to be interrogated by series star David Duchovny. Then she had to go henseck, stab Duchovny's arm (for authenticity's sake, a real blade was utilized for tighter shots), and leap on top of the actor. "I was thinking, 'Dear God, don't let me get him with this knife.' It's so



Patton/Gore in *COMPULSION*: AROUSED 2, one of her movies for parent company, Vivid Video. She retired from the adult market because "There was no room growth for me as an actress. I need to move on."

technical when you get to that point. The crew was saying, 'Oh, you're not going to really see David. You could jump onto one of these pads they have for stunt people.' And David immediately said, 'Oh no, that's okay, she can fall on me!' He was really great."

Patton got on so well with Morgan and Wong that when they departed from THE X-FILES in early '95 to create another Fox network series, *SPACE: ABOVE AND BEYOND*, they immediately thought of her to play Felicity OH. In this tale of war between Earth and mysterious aliens, the wild card is the Artificial Intelligence Silents (called AIs for short), a race of walking, talking computers created to serve humans but then secretly altered by a renegade scientist with a virus that programs the AIs to always "take a chance." And even though Felicity is killed off in the end of her first hour on the show, hundreds of Felicity models are in existence, which meant Felicity—and Patton—could

come back whenever the producers wanted her to.

"The AIs started a war with the humans on Earth," clarifies Patton. "We were first built to serve them. Then there was a virus put in us, and now we are computers that love to gamble, and take a chance at everything we do. That's the only thing we respect in a human being, if they're willing to gamble or take a chance at whatever it may be, including their lives. We have every intelligence that a human has and even more so, but the point is we were created by a human. So we can always, in my mind, be stepped by a human."

"We know what humans are afraid of, and we are willing to act on that—whether it is through their dreams, or through some fear that they have. We are very adept at picking up on it. And that is how we can manipulate people."

Patton loves playing a villain, and she uses stylized movements to convey her character's mechanical origins. "I'm a human playing a computer, and you still have human movements, but you have to restrict them a little bit," she elucidates. "Slight slowness of speech once in a while. Not in a monotone, but I have a deep, throaty voice and I really take it down a few notches

a few times, just to give it an undertone of slight bitchiness. Just that slight twist instead of a very robotized staccato. I don't know what you would call it. Glen and James and I talked about it before I did the part. It all comes out fairly simple, but they wanted an underquality of a hitch to my character. And since I'm the commander of the AIs, I get to be a little bitchier than everyone else."

Patton has appeared so far in three episodes of *SPACE: ABOVE AND BEYOND*, and hopes to do more. Meanwhile, she continues to seek work in studio films and network television. "My goal is to do major motion pictures, but I love television because it's something new every day. It really hones an actor's ability. Your technique is always on top. Acting class is fabulous, but until you're on the set and you're using what you learned in that acting class, you're still an out-of-work actor. So give me a job and let me work every day." □

INTERVIEW WITH A VAMPIRE

MARIANNE MORRIS VANISHED AFTER HER
FILM DEBUT; NOW IT'S 22 YEARS LATER.

By TIM GREAVES

February 1993: I was preparing a behind-the-scenes chronicle of the British chiller, *VAMPIRES*. Developing the embryonic foundation of my booklet, I set to work trying to locate the principal players and filmmaker. Though critics castigated the film upon its original 1974 release, *VAMPIRES* was later lauded for its erotic intensity; conversely, while lesbian bonding is milked for exploitation impact, the physical union serves as a defensive strike against homophobia. Two women sustain their relationship by literally feeding upon the heterosexual community. The remnant horror film earned cult celebrity, but its contributors had faded from the limelight.

June 1993: I'd managed to contact and conduct interviews with only three of *VAMPIRES'* main participants: Spanish director Jose Larraz and actors



Marianne Morris as first, one of two lesbian *VAMPIRES* the film has surfaced on video under various titles, e.g. *SATAN'S DAUGHTERS*.

Brian Deacon and Sally Faulkner. Several of the film's personnel had eluded me but I especially regretted the likely omission of Marianne Morris, one of the two lead actresses in the film. I'd learned that co-star, Annika Dethlefska, had earlier moved to the States in pursuit of an acting career and that's where

her trail had gone cold. But Morris had 'retired' and there was no trace of her to be found. Like the Vampire she played on film, she'd vanished into the ether. Nevertheless, content that I had amassed sufficient background information from these three interviews, I pressed ahead and published in August 1993.

August 1994: A friend put me in touch with *VAMPIRES* producer Brian Smedley-Aston, whom I'd been unable to locate the previous year. He'd seen my tribute to the film and spoke favorably about it. An ensuing interview furnished me with enough new and interesting information about the film to prompt consideration of a new, revised edition of my booklet, which had already sold out of its first edition. The real clincher was when he mentioned, in passing, that he'd bumped into Marianne Morris a couple of years previous, circumventing her acting goals,

"*VAMPIRES* achieves a hallucinatory eroticism," noted one critic.

she was managing a company specializing in bathroom design!

October 1994: I'd found Marianne Morris! But she initially seemed a little reluctant to speak with me. Understandable, really, after all, Morris' acting days lay some 20 years in the dim and distant past, and she was now a respected businesswoman with a prosperous company under her wing. But I sent her a first print copy of my *VAMPIRES* tribute, and it took only a little pressing for her to consent to an interview.

Belgian-born Marianne Morris admits she's very surprised that *VAMPIRES* has perpetuated her celebrity. To most of the Great British populace, she'll always be known as "that girl in the Brutus jeans commercial." In what would now undoubtedly be deemed a dreadfully sexist promo-





"It was basically a horror story and it had sexual overtones, and I suppose the selling feature was that it happened to be lesbians rather than nymphomaniacs."

we first started it," says Morris. "Obviously, in a very small, tightly-knit group, there aren't any secrets and when money is tight you can see the signs. But, in a way, I'd nothing to lose because I'd never even made a film before. It wasn't as though I was half way up the ladder. That would have made a big difference."

Though pleased that the film was completed on schedule, Morris was later disappointed upon learning that her character, Fran, had been dubbed in post-production by Annie Rose. Looking back now, she's more pragmatic about the substitution: "It was all to do with funding and timing. I think a lot of actors and actresses dub their voice afterwards anyway, because it's very difficult to coordinate the actions and the speech. But obviously with an experienced actor or actress, when they're in the actual dubbing center, they get through it a lot quicker. With myself it might have taken a week, and somebody else who was experienced would have taken perhaps only 48 hours. It was done with myself and Anulka. It

was a decision made because we weren't actresses."

Morris' mention of Anulka, with whom she shared some very intimate moments on-screen, brought up a quote printed in her nude lay-out for a mid-'70s issue of *Mayfair* magazine, the then-starlet defended her sexual orientation by stating that, for Dutch courage, she consumed a bottle of Scotch prior to shooting the lesbian love scenes—and then passed out immediately afterwards. "I can't even say I read the piece," Morris laughs. "But magazines like *Mayfair* obviously put things in a way that makes for better reading. I don't think you could work if you were that drunk!"

VAMPYRES' scenes of heterosexual and lesbian lovemaking are still gauged as provocative, one assumes the sexual excess was especially challenging for an ingenue making her film debut. During one sequence in which Morris and Anulka share a shower to rinse away the blood of a victim, Larra's hand-held camera lingers seductively behind a lattice screen and peeks furtively at the action from behind house-plants. It turns the whole voyeuristic experience into something even more guffily perverse.

Yet, looking back on the script's mere carnal obligations, Morris is now very matter-of-fact: "It was basically a better story and it had sexual overtones and, of course, I suppose the selling feature was that it happened to be lesbians rather than nymphomaniacs. It was very much simulated and, because you've got the technicians and there's so much happening around

"Morris' facial expression, during the bloodletting, is a symphony of frustration," wrote one critic. "English censors cut nearly three minutes."

tion—opening with the words, "Before they hit the streets, *Brat's* jeans and skirts are rigidly tested to withstand normal day-to-day wear"—Morris was seen unfastening her blouse, as the voice-over continued ("Buttons are checked for ease of opening"), the swell of Morris' unfettered bosom filled the screen.

But genre enthusiasts are inclined to indelibly link the former model with VAMPYRES, and, despite the film's sexual and violent indulgences, Morris savors her role. "Obviously, at the time, it was quite exciting because it was very intense," she explains. "They had to cover a lot of ground quickly, because it was a tight budget. But it was really good fun. In my opinion, the bloodthirstiness was a bit over the top but I suppose that was part of what makes it so different from other films. It's a little bit embar-

assing because I'm in business now, so I don't make it common knowledge. But as far as regretting it, no—not at all."

It's well-known that VAMPYRES collided with financial problems during its shoot, and it seems the cast and crew were aware of the constraints very early on. "I had that feeling when

VAMPYRES: Morris and career lover Anulka Constanina, whose billing was strangled in America. The public morale was one of Mayfair's 1973 centerfolds



you, it takes away the sexuality of it. The technicalities of it overcome the sexuality of it. It's like rubbing your head and patting your stomach; you've got to concentrate. So it's not quite the same. Especially with twenty crew people standing around and Jose Larraz swearing when you haven't got it quite right." Smiling, she adds, "—and Brian being totally polite and a diplomat in contrast."

But Morris insists her relationship with the director was far from rocky. On the contrary! "Larraz has got a very continental sense of humor, which we shared, and I think he was tremendously visually perceptive and he had a wonderful imagination."



Larraz's film provided the actress with the only leading role in her dramatic career. "If you thought VAMPYRES was erotic or explicit, the work that I was subsequently offered...well, there's no other word for it," recounts Morris, "—it was pornographic. VAMPYRES was fun and, to me, it wasn't that explicit. I just felt after that it was a downward spiral. With acting, unless you're successful, it's an awfully hard profession. It's like an escalator, you see people rise above you and it can be quite soul-destraying, you know, you're

"If you thought VAMPYRES was erotic or explicit, the work that I had been subsequently offered was pornographic. I just felt after that, it was a downward spiral."



VAMPYRES: Top, Murray Green courts Morris' offscreen. "Aware of his lowly vampirism, he becomes weaker and weaker after each successively orgiastic night [left]. B, Morris notes, "The film's bloodthirstiness was a bit over the top."



selling a product which is yourself and, if that isn't successful, you can't help but take it personally."

Unlike her petite blonde co-star Annika, whose equally short-lived film career was boosted by roles in Kim Russell's LISZETOMANIA, and a big-screen spin-off of the British TV sitcom THE LIKELY LADS, Morris

found herself criminally relegated to a fistful of low-brow sex comedies. THE LOVE BOX (a.k.a. LOVE CAMP) and THE OVERAMOROUS ARTIST did nothing to further her career; neither did PERCY'S PROGRESS (a.k.a. IT'S NOT THE SIZE THAT COUNTS), in which she played Miss Buxton, a

beauty pageant contestant competing with Madeline Smith, one of Britain's favorite sex kittens who had been seduced by a lesbian bloodsucker in THE VAMPIRE LOVERS (1970).

Television work kept Morris fairly active through the mid-'70s, though "more in a model capacity than as an actress." She appeared alongside such luminaries of British TV comedy as Benny Hill, Reg Varney, Stanley Baxter, Ronnie Corbett, etc.

Yet even television work was too sporadic to keep her buoyant; sometime around 1976—ironically the same year that the 1974-lensed VAMPYRES finally debuted at British cinema—Morris threw in the towel. "If you're going to be an actress, you've got to take it seriously and be prepared to go through the stages when you're not that busy. And I just wasn't financially in that kind of position. I felt it was better not to be a 'has-been' or whatever, just break loose and do something."

Now a successful business woman and mother of three (two daughters, 25 and 17, and a 14-year-old son), Morris claims to have seen VAMPYRES only once. Oblivious to the film's increasingly expansive cult status, she describes the 1974 release as "all part of life's rich pattern."

Jose Larraz is currently pitching a new script about vampires. Any chance that Morris would reprise her bloodsucking character in a sequel? She laughs. "Quite a lot of my daughter's school friends have seen VAMPYRES and it's slightly embarrassing. She says, 'Oh mum, why don't you put the make-up on? Look like you did in the film!'"

Know something? She could pull it off effortlessly. Twenty-two years may have elapsed since she wrapped VAMPYRES, but Marianne Morris still looks fabulous. If she chose to, she could still out-vamp them all. □



7: The film opens with Anakka and Morris as mortal lovers, reacting to an armed invasion. Both are slain by the off-screen assassin; the killer's gender, and the motive behind the homicide (sexual bigotry?), are open to speculation. As they're resurrected as **VAMPIRES**.



ALIEN SEX FROM OUTER SPACE

THE CROW'S SEXY SADIST, A PLAYBOY MODEL—AND THREE OTHER ACTRESSES—LANDED THE ROLE OF A LUSTY ALIEN.

By DOUGLAS EBY

The enduring theme of an extraterrestrial invasion has been uniquely incarnated as DEAD WEEKEND, the first in a speculative series of six films for Showtime cable. Squeaking past this summer's crop of "martian soap" sagas, Paramount beat-down this movie in video bins before its competition (INDEPENDENCE DAY, THE ARRIVAL) landed in theatres. Set in the near future, a military group is assigned to seek and destroy the central character of Amelia, an alien capable of radically transforming her appearance and lethally transmitting mind control; she also flaunts a sexual voracity that makes her irresistible to Weed, one of her military predators. Weed is played by Stephen Baldwin; Amelia is played by no less than five actresses.

Director Ames Poe (ALPHAVILLE CITY, ROCKET GIBBALTAR) emphasizes this is not another major FX project: "This is totally low-tech. It's not a STAR-GATE, just the opposite. There is one morphing sequence that is up for grabs at this point; we're trying to figure if it's going to work or not. I've always kind of been against it, just because it sticks out like a sore thumb. It's not really necessary. If we don't



DEAD WEEKEND: Jennifer MacDonald as Amelia D, one of the sexy alien's earthly galactas. "She's a bit sexy and wild," says MacDonald.

nose morphing, the transitions between the different Amelias will be accomplished editorially."

The story, created by Poe and developed further with his writing partner Joel Rose, involves an illusory medical condition: "We invented this disease called Q88—Quadra Synapse Syndrome. It's the glue that holds DNA together. Amelia has this problem, and the treatment for it is pleasure. On her planet they don't eat or drink or sleep to get energy, they have sex. She normally needs to do it once a day, but here on Earth—because of the atmosphere—she needs to do it every couple of hours! The whole idea of this character Amelia is more Cubist, like Picasso. Usually in a film you have an actress playing a character different ways in different scenes, but, this way—with five actresses and one character—you get a multi-perspective view of a woman."

Poe, who edited the film, apprised the resultant rough cut as "really working! You've never seen anything so nuts. It's a totally whacked-out movie, and funny as well. It's stylistically an ALPHAVILLE future rather than a STAR WARS future. This is more of a theatrical film because of the nature of it, and because Stephen Baldwin is becoming more of a movie star and he's really put himself out on a limb—especially sexually. It's



DEAD WEEKEND: Kristen Bell and 3 of the 4 actresses cast as shape-shifting Anneli (L-R: Shay Whitt, Kirsten Alley, Woods & The Ling). Ft. Jennifer McDonald as brother of Anneli's mad scientist.

like Marlon Brando in *LAST TANGO* or something. In terms of a film rating, I think it rides the line. But it's done beautifully and more by implication. Showtime was looking for something erotic, so I hope they like it."

Producer Larry Estes notes, "It's not like the science fiction you that you currently see. They're more '60s style, more the kind a lot of people grew up with like *THE THING* and *DAY THE EARTH STOOD STILL* with post-war paranoia themes. They're about visitors from space, time travel, giant bugs and those kinds of things—not the freighter millions of miles away, sus-



pendent animation or virtual reality. DEAD WEEKEND is set in the late '80s, just ahead into the future.

Adhering to that goal, Estes confirms the films are going to "stick with the material and be more character and situation-driven, rather than rely on effects. These days, people are used to megahack special effects, and I know I can't compete with that—so why bother?" He enjoys the irony that one of his sets was the old GILLIGAN'S ISLAND lagoon.

Blair Volk (THE HUNTRESS, NEMESIS) portrays the "C" version of the alien: "I play the more romantic side of Amelia, more soft and sensual, more the seductress. The people from my planet are strong, like six-men strength in one woman. We live for 600 years. There's only love and harmony on our planet, not war and fighting like on Earth. I'm on Earth for a vacation, just for fun."

But Amelia's traits qualify her as enough of a threat to prompt a military rebuttal: "I can control people's thoughts and make them do what I say. We are so evolved we use telepathy a lot. That's good for me, but not so good for poor little Earth people. I see them as inferior creatures."

Some scenes required an actress, cast as Amelia, to start a conversation, by the time her dialogue had concluded, another actress—assuming the same posture for continuity sake—was substituted to embody the alluring alien. Switching between actors was, Blair says, "a little challenging. I must admit. Especially when you haven't met the other actresses and don't know their work. On my day off, I came on the set and watched a couple of the other actresses work. I realized

▲ Amelia A (THE GROVE'S Del Ling) transports her little to earth. B: Amelia D and Amelia C (Jennifer MacDonald, Blair Will) unite behind-the-scenes.



if we all play the same character, we have to have some kind of connection, able to remember by words or body language. One of them, Barbara (Alyn Woods), had a little Southern accent, so I threw a little into my French accent. And I picked up ways they move or habits of positions; the way they sit, the way they twirled their hair, I picked up anything I could see to use."

Blair points out that although the film is occasionally violent, "in the end there's a wonderful message. Amelia explains to the humans they should look at themselves first, study each other, not go into space to kill before they find themselves. The message really is 'People, make love—not war. Love each other before you start doing something you don't know about. It's wonderful to find out about the future, but you have to find out about your own self.'"

Amelia "A" is played by eminent Chinese actress, Bai Ling (THE JOY LUCK CLUB). She interprets her role as "the connection between all the Amelias, and she's more mysterious and very gentle, romantic, and the most alien in the way I look and act. My name Bai means 'white,' and Ling means 'spirit' or 'soul.' When written, it is one of the most complicated Chinese characters, and very unique and special. Some people read my name and think of the three witches in Macbeth."

"I'm going to do a Broadway play with Terence Malik called *Sunsho the Butliff*. The character I play is a reincarnation of the god of mercy, and is always the beauty. In THE CROW, I played this bad, bad character; she's mean and can read people's minds, and can control the Crow. I think I play these kinds of characters because they have something to do with myself. I'm drawn to parts that have a spiritual dimension."

"When he saw me, the director of DEAD WEEKEND said I look really alien. All the others are girls you've seen somewhere, but with me it's like a totally different person. You feel there's some mystery about her, you don't know; but she's very charming and loving and intelligent."

Though her diverse credits include T-FORCE and HEADLESS BODY IN A TOPLESS BAR, Jennifer MacDonald gauges her contribution to Amelia as sensuously schizophrenic: "Amelia D is like this polyglot mutant from another planet. She is kind of the one who lives on the edge. If there is such a thing on her planet as violent tandem-

BARBARA A. WOODS

"Sex nourishes the female alien. It's like real life. Men have sex and sleep; women have sex and feel rejuvenated."



Amelia D (Jennifer MacDonald) awakens her tripper (Stephen Baldwin). MacDonald, who loved the script, compares DEAD WEEKEND to RICHARD BAXTER's

ones, she has them—she's a little bit crazy and wild. She's happy spending time with this guy Weed, but she's really sick of the whole ordeal and she's a little edgy. So many people have been chasing her around and it's been such a hassle. She's stressed-out, like the effects of war on the mind. She's not really violent, in fact she even says, 'You people are so violent. On my planet, it's maximum pleasure, minimum pain.' But she's very willing to use force if someone threatens her life."

"Over the course of the film, Amelia goes from one version to another and gets slightly more wild and insane and wacky. At the point where I turn into her, she's reached her peak before she goes into Bai-Ling's version."

MacDonald notes she has played a cyborg before, but "this is the first alien I've done. I picture her planet being like Thomas Moore's *Utopia*, before the end of the book where it's a total disaster: very advanced beyond Earthlings in their social skills, their ability to maintain a very peaceful society with relatively little effort."

"Amelia comes to Earth, which at this point is a totally burned-out, disgusting place, for her vacation. It's funny, it's kind of an age-old thing, like these people that live in gorgeous mountain villages and want to come into Glasgow or whatever for the weekend. To extend the idea to coming from another planet, to what most people would consider a horrific place, was interesting. It was really fun to do, and all the characters are very well written and well developed. When I first read it I thought it was really funny; I loved it. There's a lot of witty dialogue."

Another aspect of the film she appreciates is the production design: "One of the best I've ever seen. The color is very saturated and the frames are very layered, real fun to watch because there's so much detail. You never get bored. It's like the movie BUCKAROO BANZAI—there's all this weird shit happening in the frame, and half of it you don't even know what it is, but it's really funny. I like that, having lots of little unexplained details."

Playboy model Barbara Alyn Woods, formerly a regular on the saucy EDEN cable series, describes her embodiment as "the more sentimental, emotional, sweet, compassionate Amelia E. By the time he gets around to 'my' Amelia, Weed is actually starting to fall in love with her, in contrast to falling in love with her. And she returns those feelings."

Woods compares Amelia to a role that she developed in a certain sci-fi series: "I did play a human from another planet in an episode of STAR TREK: THE NEXT GENERATION, so in that sense I was a character coming from somewhere else. This is the first time I've played an alien. I do wear pretty extensive makeup. I came home one time in makeup and my friends didn't even recognize me. But it wasn't extensive, like enlarging our noses or giving us big pointy ears. I think the makeup helps immensely. All of a sudden, you really don't feel like yourself and it gives you the freedom to have fun, be someone else, and be some sort of far-out character. It was a lot of fun."

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ANGIE EVERHART

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way she spoke, I had to remind myself of that in every take—to walk like Lea, to act like Lea. It was a constant reminder. I had a bunch of different hairstyles to help the illusion."

Everhart recently completed **TRIGGER HAPPY**, an MGM film starring Richard Dreyfuss, Jeff Goldblum and Ellen Barkin. Dreyfuss plays Vic, a murderously insane criminal kingpin who is released from a mental hospital, much to the chagrin of his former accomplices. "I play Gabrielle, the Angel of Death," reveals Everhart, "—at least that's what Larry Bishop, the writer, calls her. It's a gangster movie. Richard Dreyfuss is basically the godfather and he's been away. He comes back after a year, and brings his boys together, and contemplates the meaning of life. I play Richard Dreyfuss' girl friend who does things for him. I help him get people to places where they can be bumped off."

Not only did Larry Bishop write the screenplay for **TRIGGER HAPPY**, he also directs the film and is featured as Nick Falco, a mysterious gunman known only to the unhinged Vic. "It was a very small role," explains Everhart, "because I was among a large cast, including Gregory Hines and Gabriel Byrne."

Her career fast track is matched by Everhart's lifestyle. "I love the sunshine and I love fast cars," she says with rapturous exclamation. "I drive a Porsche and I ride horses a lot. I actually share a house with a girlfriend of mine. His name is Sierra. We ride in L.A. over by the Hollywood sign." □

VAMPIRELLA

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awkwardness and even relate to it. When all is said and done, as a screenwriter, I hope I've captured her beautiful heart and soul. Now it's up to Roger Corman. Jim Wynorski said, of course, Talisa Soto."

Having spent several weeks on the set of the telefilm, Gerani was in a position to watch Talisa Soto bring the vampiric business to three-dimensional life. He has strong feelings about her casting. "I think Talisa is the best possible choice. She's beautiful but vulnerable, and an accomplished actress



J.J. North, who's been rendered into comic book cookie Tamiel Dunn (see page 63), and Nicki Pitt are hosts of the *Next DVF* web site (page 5).

with dignity and inner warmth. As a matter of fact, the casting is on-target all around. [Roger] Daltrey makes an impressive Vlad/Dracula, and Richard Joseph Pearl is simply terrific as Adam Van Helsing. He and Talisa have a warm, believable chemistry. We were very very lucky to get performers of this caliber."

Gerani can't be blamed for hoping that **VAMPIRELLA** the movie might well lead to **VAMPIRELLA** the TV series, a crossover that Wynorski disclosed may be a possibility in the wake of the telefilm. "I'd love to be executive story consultant," effuses Gerani, "guiding **Vampirella**'s 360° episode after episode. The trick would be to keep the fantasy ideas fresh and the characters continually interesting—very much what Chris Carter faces with **THE X-FILES**. But let's not get ahead of ourselves. First, let's make **VAMPIRELLA** a creatively successful TV movie. Then

everything else will take care of itself." □

ALIEN SEX

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Referring to *Amelia*, and her roles in **FLESH AND BONE** and **THE WATERDANCE**, Woods notes, "I really did not play myself—I was a real character in all three. I really prefer playing someone other than myself. I just finished a couple of episodes of **PICKET FENCES**, and I played pretty close to myself. Because the production is so wonderful, I had a great time, but if I were to choose, I would really love playing something out there, in contrast to who I actually am."

"I got the opportunity to do this film because my first feature was **CIRCUITRY MAN**, a futuristic romantic adventure that was released by IRS Media (**DEAD WEEKEND**'s production company); hence, I was familiar with the people who were not only cast-

ing but producing."

She recalls the producers and director discussing *Amelia*'s biological impulses; they finally concluded that "she needs sex to survive. Sex nourishes her in comparison to the humans, who have sex and get sort of brain dead, zapped of their energy. But I say that's the way it is in real life. Men have sex and want to go to sleep; women have sex and they're regenerated." □

FE-MAIL

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with the **BLADE RUNNER** partnership, who have been sensitive to the material and to keeping the integrity of their license going. That's why you haven't seen any **BLADE RUNNER** action figures. (The only toys tied-in in with the movie were Eric's small, metal replicas of the futuristic vehicles.)

"We do have other games, like **HAND OF FATE**, which feature female protagonists. The reason I bring that up is to reinforce our commitment to create strong, feminine characters. We're working on another project called **RED ALERT**, a prequel to **COMMAND AND CONQUER** which is arguably the most popular game on the market—it's real time war strategy that's officially sold over a million units. That puts us right there in the **MYST** category. **RED ALERT** will be on video and features two very strong female characters, who've not yet been cast; we're still in pre-production."

Westwood Studios' product includes **THE LION KING** CD game and "next generation" **MONOPOLY**, the latter "the only game that can actually be played on the Internet." The company shelters the largest green screen facility in the state of Nevada. "We shoot all of our own stuff right here," says Kucera. "**BLADE RUNNER** will be all voice-over, but it's an interesting process. We took artists' concept sketches of characters and matched actors as closely to them as possible. Then we took photographs from 360°-degree angles of the actors and turned the photographs into 3-D computer-generated characters. By using the skin texture from the actual photographs, we are recreating people."

Exempting the name-dropping of actress Cristina

FATALE ATTRACTIONS

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As for Ms. Beatty—though losing **FATALE**, she garnered the title role as Surrender Cinema's **CYBERELLA**, "My character, who develops a CD-ROM computer program, dies and is resurrected in a realm of virtual reality. In her afterlife, she pops into computers of unsuspecting hackers. It's pretty erotic, but—take this down—it's not an erotic thriller."

●Tammy Parks (**ATTACK OF THE 60 FOOT CENTERFOLD**, #48) performed a 2-day stint in Andy Sidaris' latest "bikini/beautica" saga, **GAY OF THE WARRIOR**. "I play an undercover agent posing as a porno star," explains Parks. "Andy's great to work with, and I've a big fan of his film. The crew was a blast, we gambled until 5 AM. But I don't want to give you the wrong impression. In an Andy Sidaris movie, you get up, get going and make sure you're on time. And when you're appearing with two other beautiful women, specifically Julie Strain—who does her own stunts—and Julie Smith, how can you compete? We did this one in Shreveport, Louisiana. On the way

home on the plane, I had too much chicken fried steak and barbeque." The busy Parks is currently posing as **CAROL**—"I'm literally steamed in a cooking pot, oiled and served-up on a platter"—for Gary Miller's "comic cookbook," **Humor Soap**. "We're making sure that Tammy, between set-ups, snacks only on veggies," cautions Miller.

●The debaucheress Trish Bendit has been typicized as "the psychotic inmate" in a myriad of women-in-prison movies (**CAGED HEARTS**, **UNDER LOCK AND KEY**, et al); small wonder she was elated with her casting, as a transsexual, in **MISCHIEVOUS**. "At the time I was playing the role, I was having my period," laughs Bendit. "It's tough to get into a role like that when your biology is against you! It was a lot of fun, though, playing a transsexual with her tits popping out." Chandra, who's the host of her own local cable show and a veteran of adult cable series (**JIMMANUELLE JUSTINE**), co-stars in the film. "I've done movies like **PEST CONTROL** and **GARY SECRETS**," relates the comely blonde. "But **MISCHIEVOUS**, which we shot in Arizona, is my most complex role to date. The setting is a high school reunion and I play the sweet wife of a guy who cheats on her." Tibben is rehearsing the thriller sometime this summer.

●Back in 1980, **I SPIT ON YOUR GRAVE**—an ultra-violent vengeance about a woman who avenges her rape (sample the scene where she castrates one of her four assailants)—predestined a scandal. The movie was banned in England; Sakal and Ebert nearly petitioned for the low budget indie's ostracization from U.S. theaters. **GRAVE** propped from the public outrage with the gross of \$32 million. Well, 16 years later, the movie's out popularity has spawned the belated sequel **One More Roses**. Tipperary Pictures executive, vows that "I SPIT ON YOUR GRAVE 2 will match Part I point for point, but will be made with a substantial budget, and with a crew that is a size fit for a film seven times this size. Mer Zarch, who wrote and directed the original film, is repeating the same dual function for the sequel." One insider leaked the following tidbit: "Camille Keaton is reprising her role, from the original, as the abused Jennifer. Part II opens with the character promoting a book she has written about her revenge. But



Getting to **GAME OF PLEASURE**'s "ugly dress" didn't phase Jennifer Herlihy; rather, did the greater twist—which blew in when she posed for this shot.

Jennifer and her traveling companion, a lovely woman, are kidnapped by relatives of the slain rapists... That's all I can tell you, except we're all casting for the role of Jennifer's companion." □

FE-MAIL

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ing of book."

Corbis Images has signed a deal with HM to print an exclusive collector's trading card set with "all new cover art, calendar art and stills from the movie." Eastman, who did not exclude himself from the ensemble of artists, reminded me that "Heavy Metal" has always depicted strong female characters, some of the newer covers used in the set reconfirm this." The lineup encompasses 8 recent covers, along with an Eastman-designed "3-card subset featuring never-before-seen 1987 calendar artwork, and an exclusive Magna-chrome bonus card affixed to every display box." For further info, write Heavy Metal, 100 Nereck Rd., Suite 400 East Building, Hickville Center, NY 11570. Other options; call (516-504-2130), or surf the HM web—<http://www.pnpp.com>.

●Comic images have set aside a September release for the official *Elvira* super set of trading cards. Regarding further details...well, you'll have to be a bit patient. I have the liberty, however, to disclose that my dear friend, the Mistress of the

Dark, has really been vamped' it up for the camera. Stay tuned.

●Not unlike **HEAVY METAL**, 1982's **BLADE RUNNER** debuted to moderate success but later earned critical and cult adoration. The producers declined to make a sequel, but trusted Westwood Studios to adapt their film into a revolutionary, interactive CD-ROM game. Company exec, Joseph Kucan, can't scotch on the female-driven casting of the original (shot in one British critic, "The film is futuristic film noir replete with replicant femme fatales"). "BLADE RUNNER is popular with a wide range of audience," explains Kucan, "even with people who aren't into science fiction. When I think about it, I think of the 40's retro look—rain and shadows. And that's what we're trying to recreate with this game, all the elements that made it not just a popular film but also a very unique one."

David Yorlin, who collaborated with Norman Lear on classic sitcoms (**ALL IN THE FAMILY**, **SANFORD AND SON**, **MAUDE**), is deeply involved in the CD game's development. "David was one of the original producers of **BLADE RUNNER**," continues Kucan. "His son, David Yorlin, wrote the concept screenplay that we are using to pull design elements and characters from. The actual game screenplay will be a collaboration of his script, and some other scripts, because the way a game works is not cut and dry—it doesn't happen in chronological order."

Westwood Studios, in picking up this license, is actually working

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Camille Keaton won't be among the *Topes* characters in the *Batman* **MARG ATTACKS**, but the sequel—?



